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Tatler

& Bystander

5 Feb. 1964



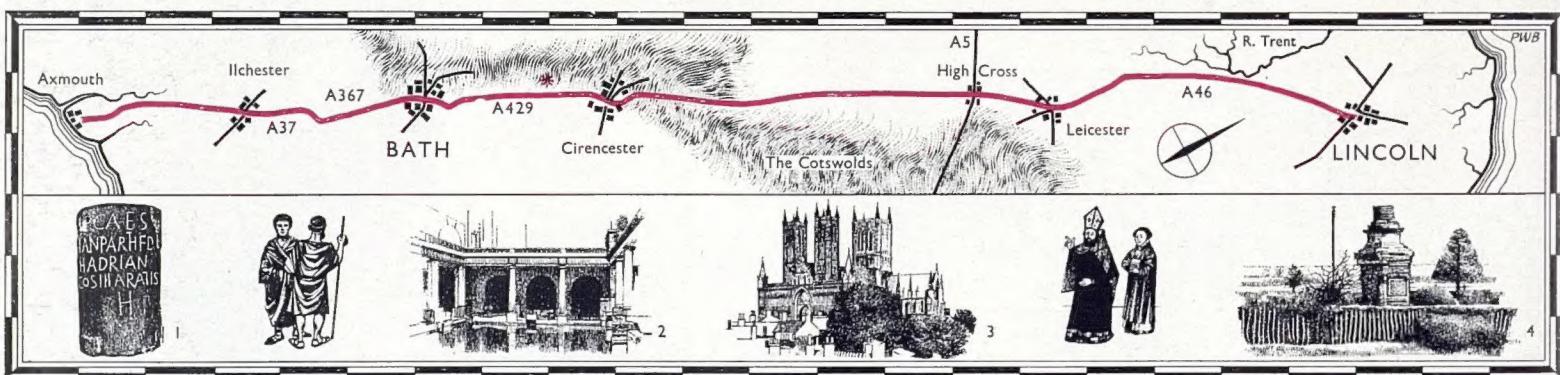
wedding
whites

Explore the roads of Britain with Shell



painted by David Gentleman

FOSSE WAY



Built for Roman troops, much of the Fosse Way, some 208 miles long, south-west to north-east across the Midlands, remains in use; at times a fast A road, a fast B road, minor road, narrow lane, or a line of hedge. Often, as in this pictured section in Wiltshire, near Malmesbury, the modern surfacing gives out, and the Fosse Way changes to more obvious antiquity; to a green lane, little used and overgrown. The name is the one the Anglo-Saxons gave it: ditch road, road with a fosse, i.e., the ditch alongside the road from which the Roman engineers dug the *agger* or embankment on which the road was raised (this is still visible in many stretches). Several Stratton or Stretton villages along the road derive from the Anglo-Saxon or Old English *street tun*, 'farmstead on the street' or paved road.

The complete series of the Shell guides to the Roads of Britain will be published in book form by Ebury Press in May 1964, and may be ordered from any booksellers at 10/6 net.

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The key to the Countryside

The Fosse Way began somewhere about Axmouth on the Channel coast of Devon. It went—and still goes—to *Lindiniae* (which is Ilchester); then (A 37 and A 367) to *Aquae Sulis*, the city of the hot springs of the deity named *Sulis* [which is Bath (2)]; then to *Corinium* (Cirencester); then across the Cotswolds and the Midlands to *Ratae Coritanorum* [Leicester, where you can see one of the old Roman milestones (1) of the Fosse Way in the New Walk Museum]; finishing outside *Lindum* (which is Lincoln), in view of the great hilltop cathedral (3). At High Cross, in Leicestershire, where Roman Watling Street (A 5) and the Fosse Way cross each other, modern travellers go too fast to read on a monument of 1712 a Latin inscription of the meeting of these two roads, which 'extend to the uttermost boundaries of Britain' (4).

HOW TO CHOOSE A TAILOR ASK HIM ABOUT HARE OF ENGLAND FABRICS

THE TATLER 5 FEBRUARY 1964

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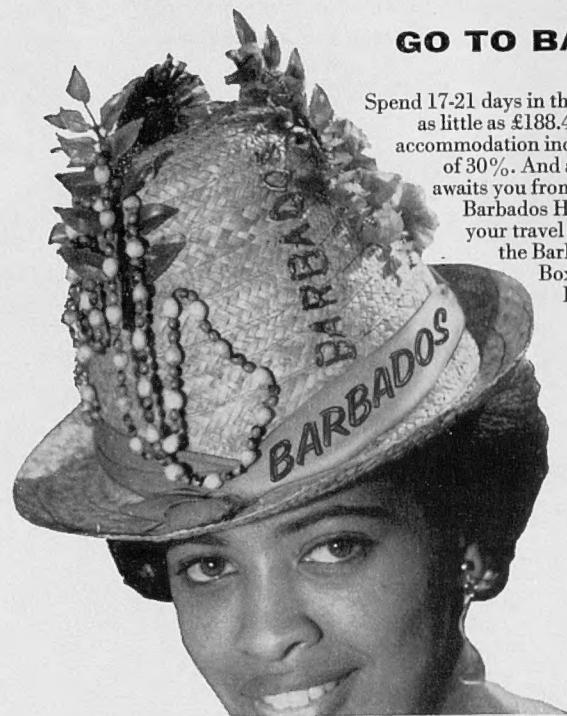
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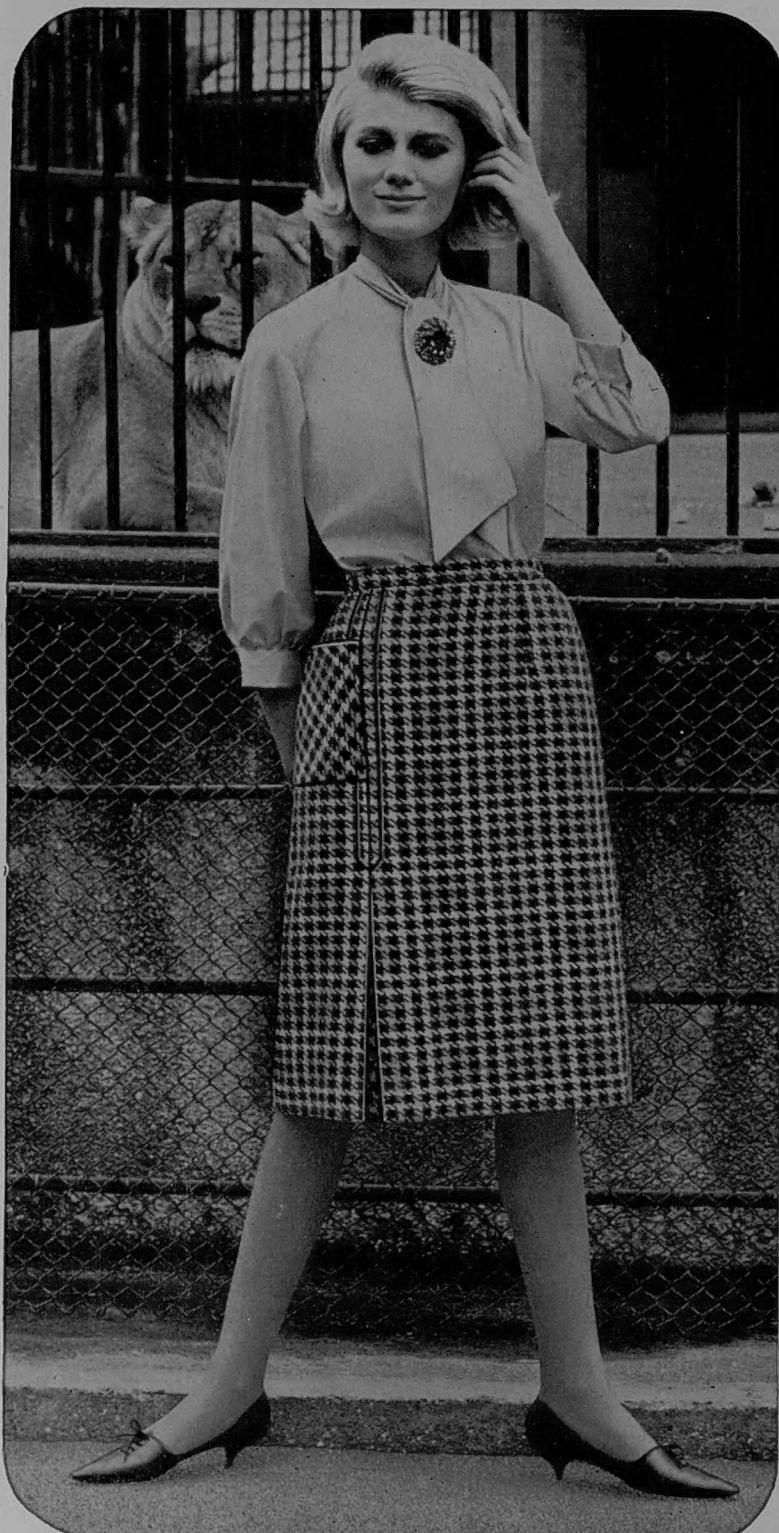
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THE PRESENT THEY'LL LOVE FOR EVER

Tatler

AND BYSTANDER / VOLUME 251 / NUMBER 3258

EDITOR
JOHN OLIVER



All brides are beautiful, that's a statement with which nobody would quarrel. Barry Lategan's cover picture provides additional support for the adage and also introduces the theme of this week's TATLER. Turn to page 270 for a crisp selection of wedding fashion by Unity Barnes and to suggestions for bridal beauty and bridal gifts from Elizabeth Williamson on pages 269 and 278. The bride on the cover perches on her head a flutter of spring lilies covered with an organdie kerchief. Her dress is also of white organdie with a simple skirt and wide, fluted sleeves. All made to order from Belville et Cie

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IN NEXT WEEK'S TATLER: Muriel Bowen's list of parties and dances in the season; fashion for debutantes, by Unity Barnes

GOING PLACES

SOCIAL & SPORTING

Canadian Universities Society of Great Britain dance, Quaglino's, 11 February (Details, Mr. Dixon, WH1 8831.)

Ladybird Ball, Savoy, 12 February. (Tickets, Miss Frances Murphy, GUL 4352.)

St. Valentine's Ball, Guildhall, Cambridge, 14 February, in aid of the U.N. Children's Fund. (Double tickets, £3 3s., from Mr. D. Harriss, Christ's College.)

George Washington Birthday Ball, the Dorchester, 20 February. (Tickets, £3 10s., inc. dinner and wine. MAY 7400)

"Unheard Of" Ball, Savoy 25 February, in aid of the National Deaf Children's Society. (Tickets, £3 3s., inc. dinner, GUL 4352.)

Pineapple Ball, Grosvenor House, 26 February, in aid of the Stowe Club for Boys. (Tickets, £2 17s., FRE 0330.)

Spring Ball, Blenheim Palace, 13 March. (Tickets, £5. 5s., Mr. D. Gore Booth, Christ Church, Oxford.)

Hunt Balls: R.A. College Beagles, Bingham Hall, Cirencester, 7 February. **Vine**, Corn Exchange, Newbury, 14 February; **Grafton**, Courteenhall, 28 February; **New Forest**, N. F. Hall, Brockenhurst, 3 April.

RACE MEETINGS

Steeplechasing: Haydock

Park, today & 6; Wincanton, 6; Kempton Park, 7, 8; Warwick, Newcastle, 8; Leicester, 10, 11; Fontwell Park, 12; Warwick, 13; Newbury, 14, 15 February.

RUGBY

England v. Ireland, Twickenham, 8 February.

SHOW

Cruft's Dog Show, Olympia, 7 & 8 February.

MUSICAL

Covent Garden Opera. *Rigoletto*, 7, 10, 12, 15 January, 7.30 p.m.; *Aida*, 8, 13 January, 7 p.m. (cov 1066.)

Royal Ballet, Covent Garden. *Les Sylphides*, *Antigone*, *The Invitation*, 6 February, 7.30 p.m. *La Fille Mal Gardée*, 8 February, 2.15 p.m.; 11 February, 7.30 p.m. *Ondine*, 14 February, 7.30 p.m.

Royal Festival Hall. B.B.C. Symphony Orchestra & Chorus, cond. Ansermet, 8 p.m., tonight; Philharmonia, cond. Klempner, 8 p.m., 6 February; Elizabeth Schwarzkopf (soprano), 8 p.m., 7 Friday; London Choral Society in *Messiah*, cond. Tobin, 7.30 p.m., 8 February; Pro Arte Orchestra, cond. Hopkins, 3 p.m., 9 February; L.S.O., cond. Solti, 7.30 p.m., 9 February; L.P.O. cond.

Bernet, 8 p.m., 11 February; London Mozart Players, cond. Blech, 8 p.m., 12 February. (WAT 3191.)

Sadler's Wells Opera. *Idomeneo*, tonight and 7 February; *Girl of the Golden West*, 6 February; *La Belle Hélène*, 11 February; *The Makropulos Case*, 12 February, 7.30 p.m.; *Carmen*, 8 February, 7 p.m. (TER 1672/3.)

ART

Goya & His Times, Royal Academy, to 1 March.

Canadian Painting, Tate Gallery, 7 February-22 March.

Soundings One, Ashmolean Museum, Oxford, to 16 February.

Allen Jones and Howard Hodgkin, Tooths' Gallery, Bruton St., to 15 February. (See Galleries, page 283.)

EXHIBITION

Furniture Exhibition, Earls Court, to 8 February.

FIRST NIGHTS

Mermaid. *The Bacchae*, tonight. **Piccadilly**. *Who's Afraid of Virginia Woolf*, 6 February.

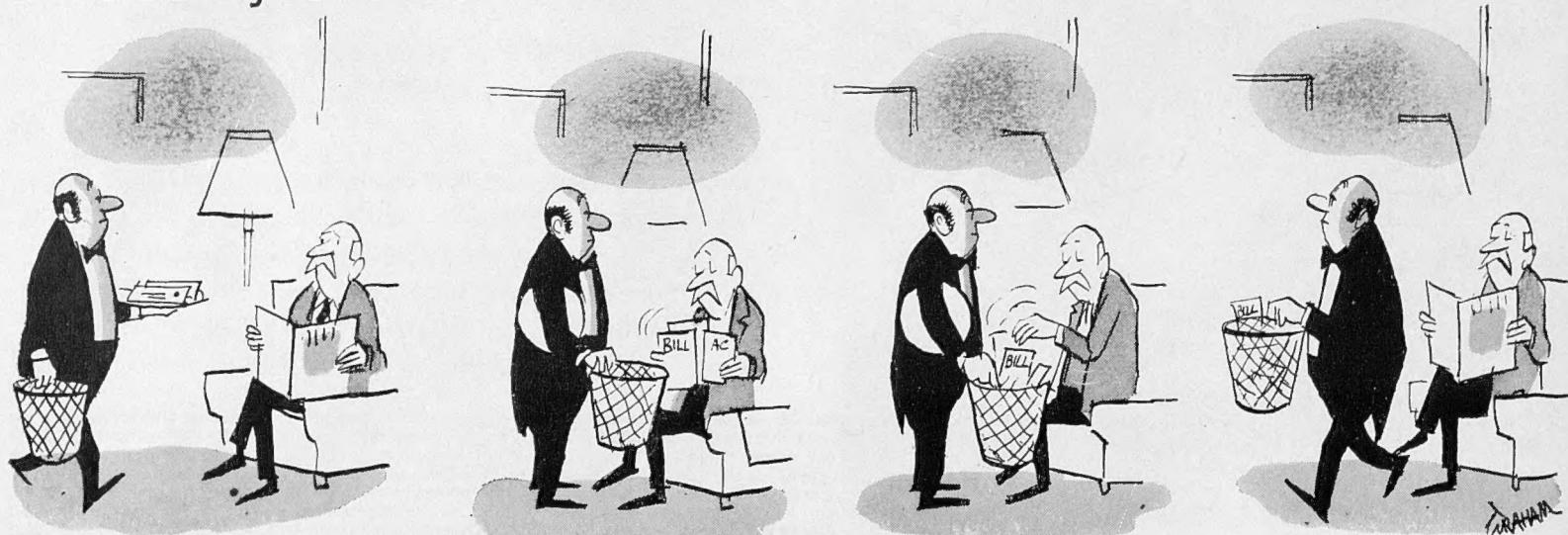
Royal Court. *Spoon River*, 10 February.

New Arts. *Hedda Gabler*, 12 February.



Maria Callas in the title role of Franco Zeffirelli's new production of *Tosca* at the Royal Opera House. A gleaming gold stole is flung over a blood-red dress as she makes her second act entrance into Scarpia's apartment

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GOING PLACES

WHEN IT'S TIME FOR THE TOASTS

If I had to organise a wedding reception for a daughter who was getting married in London I would choose for it one of the following, according to the church at which the wedding was taking place.

Basil Street Hotel, Basil Street.

Hyde Park Hotel, Knightsbridge.

Carlton Tower, Cadogan Square.

Cadogan, Sloane Street.

Ritz, Piccadilly.

Quaglino's, Bury Street, St. James's.

Park Lane Hotel, Piccadilly.

Grosvenor House, Park Lane.

Dorchester, Park Lane.

55 Park Lane.

London Hilton, Park Lane.

Rembrandt, Thurloe Place. (Married at Holy Trinity Brompton, we had our reception there.)

Kensington Palace Hotel, Kensington Gore.

Savoy, Strand. (Close to St. Martin-in-the-Fields and the Savoy Chapel.)

St. Ermins, Westminster. (Next door to the Caxton Hall.) Five minutes walk away is the Chanticleer restaurant in Roe-

buck House, Palace Street, but it is available only on Saturdays.

For those getting married in Chelsea, where there are no hotels nearby, there are three pleasant and elegant places that can be had by arrangement, but you must make your own arrangements about the catering. They are **Crosby Hall**, on Cheyne Walk, **St. Luke's Church Hall**, & **Petyl House**, the hall of Chelsea Old Church.

If you have a friend who is a member of the **International Sportsmen's Club** in Upper Grosvenor Street, remember they do wedding receptions very well. And what about the **House of Commons**? Subject to Parliamentary business, if you know a Member of Parliament he might be able to arrange things for you, and there are few better places, in London on a fine day, than the Terrace.

Searcy Tansley tell me that from mid-May onwards they will have their own house that is being specially reconstructed for receptions. At **30 Pavilion Road**, Hans Crescent, it is a fine Georgian house that should lend itself admirably

to the entertainment of wedding parties.

For bridal sparkle

If you want a wine with a sparkle for your reception there is a wider selection than ever available. I think I have tried practically every one of them, and those named below are particularly suitable for afternoon drinking. From Germany come Deinhard's Sekt at 20s. 6d. per bottle, and the medium-dry Henkell-Trocken at 19s. 6d. They also have at 16s. 6d. a sparkling Liebfraumilch called Schloss Biebrich, in my house much favoured by young people.

France has a number of sparkling wines made by the Méthode Champenoise, which means conformity with a strict wine law, in that they must contain at least one-third of wine made from the champagne grape. The French wines of my choice for a wedding would be the Burgundy Cristal Dry, a wine imported by Peter Dominic, the Brut Bordeaux Veuve de Bernay from Roche's, or sparkling Vouvray from the Loire, which most large suppliers have.

The Spanish demi-sec Don

TO EAT

Perico, is also made in the Méthode Champenoise. If your daughter is marrying an Australian, there is Seppelt's Great Western Imperial Reserve at 25s. 6d. per bottle and Gramp's Orlando Dry Pearl at 15s.

... and a reminder

Ye Olde Cheshire Cheese, 145 Fleet Street. (FLE 9129.) Mid-day to 9 p.m., closed Saturdays and Sundays. A "must" with many tourists, but also highly popular with many who work in this part of London.

Golden Carp, 8a Mount Street, at Berkeley Square end. (GRO 3385.) Small and elegant, serving imaginative fish dishes and not too expensive.

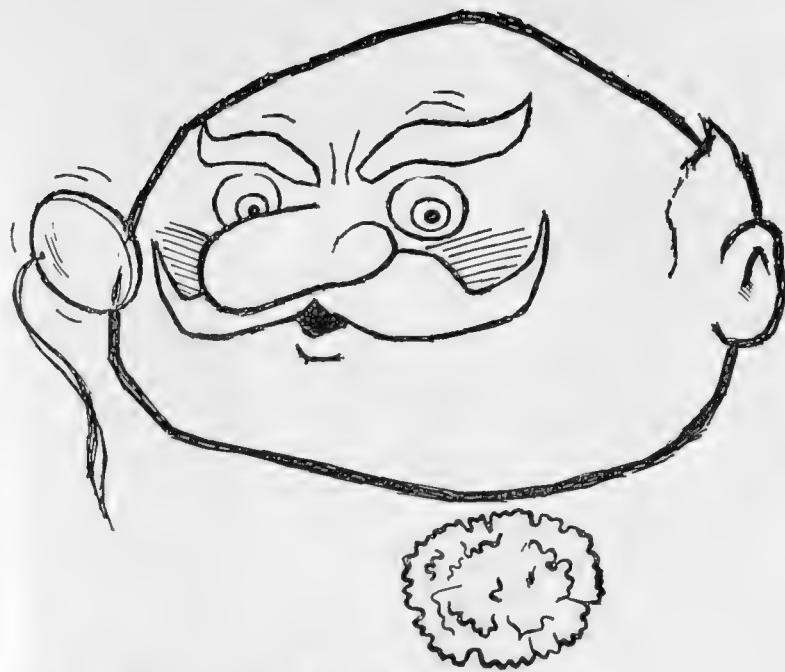
Double Time restaurant, Cumberland Hotel, Marble Arch. With a clock background to the decor. Open 19 hours a day from 7 a.m. until 1.30 a.m.

Angus Steak House, 15 Wardour Street, Leicester Square end. (GER 4477.) Its name explains its purpose.

Oak Room, Harrington Hall Hotel, 11 Harrington Gardens. (FRE 4477.) Quite small with a definite atmosphere and grills as a speciality.



Margaret Webster, the distinguished American actress and director, is currently presenting a solo evening at the New Arts Theatre. Her show is called *The Brontës* ("a dramatic portrait of the Brontë sisters") and tells the story of Emily, Charlotte and Anne through excerpts from their letters, diaries, stories and poems. Miss Webster, who is the daughter of Dame May Whitty and Ben Webster (of the American theatre dynasty) arranged and adapted the material herself.



A wedding without champagne?

Don't flinch. It just depends on what you mean. Henkell Trocken is not by definition a champagne (although it is made by the identical *méthode champenoise*). Yet for a year or so, canny fathers-of-the-bride have been on to Henkell; and its clean, medium dry taste has been rapidly building a reputation. Significantly, Henkell outsells any champagne on the Continent. In this country, the word is beginning to get around. You'll probably run across Henkell Trocken soon (maybe even at a wedding). But why wait?



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GOING PLACES

BRING AND BUY

The problem of holiday packing is split two ways: what to take with you and what to buy on the spot. Nobody wants to carry coals to Newcastle or, more specifically, silk shirts to Capri for it goes almost without saying that it is foolish to equip yourself with Italian port and beach wear if Italy is your destination. This is especially true of Cortina, which has about the best ski and après-ski clothes I have seen anywhere. Ischia, as well as Capri, is rich in little shops for the kind of clothes you need: silk pants, silk pants and more silk pants.

On the other hand, nothing goes down better in Rome than a good English tweed suit and even cashmeres to go with it. Last October, the shops along Via Condotti were full of the most traditional of English, Irish and Scottish woollens. What bridges the gap between the jerseys and pearls and sensible shoes approach and Roman elegance is the accessories, the wonderfully bright coloured leather gloves, the junk jewellery, the shoes, silk scarves and handbags you can buy on the spot. The same is true of Madrid, which like Rome and most other European capitals, is very black dress territory in the evenings and for restaurants: rarely more.

The places in which "more" is definitely required are the casino cities: Monte Carlo, Le Touquet and Deauville; Beirut and, perhaps most of all during its brief but showy season, Biarritz. Biarritz has two casinos, for one of which black tie is obligatory. The public that goes to Venice is so

catholic that almost anything goes, especially in summer, but the Lido with its casino and its festivals, notably the Film Festival, does dress up; so does Cannes. And the great opera houses of Europe are more formally dressed than Covent Garden, certainly for women. Men can get away with a dark suit.

There is a convenient "uniform" for outdoor sightseeing in Greece and Egypt, which I have pared down to flat crépe-soled shoes, a pleated skirt and a shirt and sweater, for one often sets out early in the morning before the sun has any heat and returns to base after it has gone cool again. If you are sightseeing in either of these countries in high summer, which Heaven forbid, then take a sleeveless cotton dress (so as not to get an uneven arm-tan) but a skirt which permits clambering. Or cotton jeans. Egypt is poor territory for clothes shopping, Greece is improving. Most Athenians, who are exceedingly elegant by the way, have their clothes made.

But the standard is competitive, so, if you plan to spend time in Athens, take along your best linen or silk suits and dresses to wear any time from early May to early October. Silk dresses or little-blacks for evening. Shops in Athens are quite good on beachwear, but much of it is imported from Italy, so you could as easily get it in London or (best of all) en route. The islands are not dressed-up at all, with the possible exception of Corfu and its casino in the evenings. Myconos has won-



ABROAD

derful boutiques of its own, and you can have excellent cotton trousers made up in a day. Josef is the place to go. A certain rustic elegance is the idea: the said pants, made of traditionally woven cotton tweed, gay cotton shirts and good, bulky sweaters. People just don't wear dresses, either here or in Hydra. Imported silk headscarves are expensive so take plenty with you, for the constant wind makes the best tempered hair look aboriginal within minutes: and there are no hairdressers. I have left St. Tropez to the last. It makes its own dictums, and while I roundly dislike a good many of them there is no doubt that if you are sufficiently with-it to enjoy the place, then you must also toe the sartorial line and therefore do most of your shopping when you get there.

Of the Caribbean, Barbados, Jamaica and Nassau are all evening-dress places, and men should take a white or tropical-weight dinner jacket. At Sandy Lane, which is rather the Claridge's of Barbados, I observed some women to change no less than four times in a day. It and several other hotels have their own boutiques on the premises, with imports from Italy, France and Hong Kong: lovely things but, for the most part, extortionate prices. Some careful shopping is required, I think, beforehand. Take as many short cotton evening dresses

as you can pack (I found silk, nylon and linen generally too hot). Coles of California, some of whose swimsuits are imported into this country, make also ideal sun-dresses: they have wonderfully cut built-in bras, and you can buy them in Barbados (in town, not the hotel boutiques), in Port of Spain, Trinidad, in Nassau and in Kingston, Jamaica. No matter what the heat, a jacket, collar and tie for men is demanded in the evening in every hotel and restaurant throughout the islands. And I have to report that people do actually take their mink and sables to Nassau. The air-conditioning in the night clubs of the big resort hotels is tuned to such a pitch as to make them not only wearable, but almost essential.

Lastly, the question of touring by car, for which most people will have worked out their own formula. I am inclined to think that though one dreams of a pale, simple tweed by Yves St. Laurent, grey flannel skirt, and an easy assortment of shirts and sweaters is the answer to one-night stands, with night things in a separate bag so as to avoid unpacking. Touring in America I noticed how many people hung a spare suit (or several) in the back of the car, covered from the dust in a plastic bag. Inflatable coathangers are a help here, as they also are for air travel. No, I have no cast iron formula for looking perpetually elegant, never getting charged excess baggage and being, at all times, appropriately dressed. If anybody else has, I should love to know about it.

The English abroad—sunshine at St. Tropez



TRAVEL-LINES by John Grant

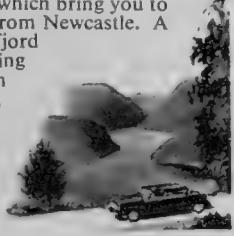


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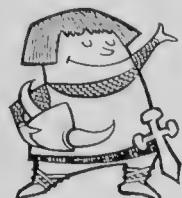
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Contact your Travel Agent or: **Cornelders Travel**, Baltic House, 27 Leadenhall Street, London, E.C.3. Tel. ROYal 8641.



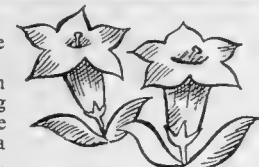
Belgium plucks a sample from every Continental Holiday and unites them in its varied land to allow children to build dream castles on safe sandy shores and parents to dream of golden castles in gay casinos or superb restaurants matured from centuries of experiment. There are the rural riverside resorts of the Ardennes that give fishing, water-ski-ing and boating plus sophisticated night life. History vises with the 20th century for our interest as cable cars beckon us to take an aerial tour of the ancient citadel of Namur, or in Bruges where a day's sightseeing might last a week. Because of its compactness Belgium makes holidaying simple; if one spot fails to

hold your interest then the adjacent one will. Brussels, the capital, with many other towns boasts shops and art centres that are near impossible to better. For Brochure contact your Travel Agent or Belgium National Tourist Office, 66, Haymarket, London, S.W.1.



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hold your interest then the adjacent one will. Brussels, the capital, with many other towns boasts shops and art centres that are near impossible to better. For Brochure contact your Travel Agent or Belgium National Tourist Office, 66, Haymarket, London, S.W.1.



Pictured here is a group of South African Airways' personalities on the Boeing service between Europe and South Africa: (left to right) Flight Engineer Officer Mitchell, Ist Officer Wellman, Air Hostess Hamman, Captain Ken Jones, Navigation Officer Terblanche and Senior Stewards Benzin and Boucher.

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THE
TATLER
5 FEBRUARY
1964



Winter bride in the City

Bright steel flashed in the winter sunshine when brother officers formed a guard of honour at St. Lawrence Jewry, for the wedding of Lieut-Commander Antony Roger Evans, R.N., eldest son of Major-General and Mrs. Roger Evans, of Stocklinch, near Ilminster, Somerset, and Miss Rosemary Watney, only daughter of Mr. & Mrs. John Watney, of Phillimore Gardens Close, W.8. The Lord Mayor and the Lady Mayoress were guests at the church next to Guildhall and the reception was held at Mercers' Hall. More pictures by Tom Hustler overleaf

Winter bride in the City continued

- 1 Miss Tessa Keenan and Mr. Peter Workman were among guests at the reception at Mercers' Hall
- 2 Miss Annabella Loudon
- 3 Miss Nicola Mole and her mother, Mrs. G. C. Mole
- 4 The Bishop of Rochester
- 5 Mrs. Kevin Preston and Mrs. H. G. Satchell
- 6 Miss Elizabeth Tait



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Winter sports round-up by Muriel Bowen

Wengen after Christmas is like Bembridge on skis. The village fills up with parents and children and as they get to know each other British reserve collapses in ruins. (See picture on page 254.) The real Wengenites though are the grandparents, only too anxious to look after the grandchildren when it's a question of taking them to Wengen. It goes without saying that they themselves are the ones who most want to go there.

The most important thing in Wengen is the Downhill Only Club. When I called two very cheerful souls, Mrs. CLAUDE WILLIAMS and Miss NINA COWDY, were sitting on high stools coping with office work at a time when the rest of the village were enjoying cocktail parties.

"After gatekeeping on the Eiger glacier all day we're glad to sit down," Mrs. Williams told me. "We'll catch up on the cocktails later," added bright-eyed Miss Cowdy.

BEATLE FOR COLLECTION

A broken ski hung on the wall, a large envelope with a Beatle face sketched on it waited to be collected on the notice board. Box after box bulging with discarded ski clothes gave the impression of a Tory Association headquarters just before the annual jumble sale. "Our jumble sale raises such a lot of money," Miss Cowdy told me. "The local people go wild about it." Before

left two small boys came in to say good-bye. They were leaving for England next morning to go back to prep school. The thought of leaving had them near to tears.

What the Sailing Club is to Bembridge the Downhill Only is to Wengen. There has hardly been a first-class British ski team of either sex in recent years that has not had one or two members who received their first lesson under the aegis of the D.H.O.

THE REGULARS COPE

Wengen, deliciously remote in some ways—no cars are allowed—has yet to realise that travellers have changed. People today are not so easily satisfied with a room of Victorian drabness or an inadequate meal (even when it emerges from beneath a battery of silver covers). Nor—with the exception of odd places like Bembridge—are they prepared to queue for baths. My "first-class" hotel in Wengen was a long way behind a similar establishment in England for comfort, food and service.

Regulars, though, are not at a loss. Though there are no cars, Canadian-born LADY DOWTY did not have to walk up the hill to her hotel. The baggage men were only too eager to give her a ride on their trucks! Friends help in a dozen ways. A snatch of conversation

in an hotel corridor went like this: "Simply can't come now my dear . . . LADY WREY is allowing me to use her private bath!"

PEOPLE AND PARTIES

SIR PETER ROBERTS, Bt., M.P. & LADY ROBERTS were there with their children, and so was Miss TESSA DREDGE (busy with the Downhill Only Club); Mrs. PAUL HELWORTH; Mrs. NELSON SHEARING and her daughter, Miss SHEILA MURPHY, who were going on to the Olympics at Innsbruck; Mrs. PETER ASHBURNER; SIR BERNARD WALEY-COHEN, Bt., & the Hon. LADY WALEY-COHEN and their children, who had a flat in the village; and Dr. & Mrs. H. BEVAN JONES and their children, HILARY and TESSA, who were staying at Scheidegg.

The bar at the Eiger Hotel was full to bursting point for the weekly Ski Club of Great Britain cocktail party. There I met Squadron-Leader JAMES DORAN WEBB, who thinks the best thing about Wengen is the complete absence of motor vehicles; Mr. & Mrs. BRADFORD MYLES from Ireland and their children; SIR KEITH FREEMAN, Bt., & LADY FREEMAN and their children, CATHERINE and JAMES; Group Capt. & Mrs. F. L. NEWALL; Mrs. DICK TUFNELL, and Mr. & Mrs. STANLEY WALDUCK. Mr. Walduck told me that his latest addition to his hotel chain, the Bedford, opens in London on 1 March.

SIR MILES GOES CURLING

With blazing sun and not a flake of snow the weather was a dream for curlers. New members joined the club every day and among the newcomers was SIR MILES THOMAS. "He's taken to it very well; as a novice I'd say that he was very promising," was the wry summing up of Sir Miles' game by his friend SIR GEORGE DOWTY who is President of the Wengen Curling Club. "I used to think it was a sport for decrepit old gentlemen," Sir Miles told me. "But to play it well you would not get far if you were decrepit, and you would get nowhere if you were a gentleman!"

ON THE EIGER

To watch the ski-ing meant a bitterly cold climb to the side of the Eiger glacier. It took dedication, I felt, to go on racing in such conditions. The Lauberhorn, the first great test of the racing season, is something the really keen ones won't miss, though both the AGA KHAN and our own Mr. CHARLES PALMER-TOMKINSON won't be taking part next year. The Aga Khan is ski-ing better now than ever. The nerves from which he suffered last year have completely vanished. Even so he is giving up and in future will devote more time to looking after his racing interests.

He hopes to visit his Irish studs more often, and perhaps spend part of the year over there.

Mr. PALMER-TOMKINSON is also giving up ski racing. "The thing about racing nowadays is that you have to train for months and months in advance," he told me. "It is no longer a genuinely amateur sport, since it is becoming more difficult to fit in anything else with it." He has an estate in Hampshire, and plans shortly to enter the real estate business in London.

MPs AT DAVOS

Travelling from Wengen to St. Moritz I stopped briefly at Davos, scene of the annual Parliamentary race between the British and the Swiss. The Swiss won this year though the best individual performer was the Rev. LORD SANDFORD. The number of good skiers in the Swiss Parliament has increased considerably as a result of their General Election. There has never been so many good skiers on the Socialist side! The Swiss always take great trouble about the running of this race. The day before it looked as if the race could not be run at all. But on the morning 30 Swiss instructors were out at dawn stamping out a course with their skis for the Downhill race.

Our skiers included Mr. PHILIP GOODHART, M.P., who was staying at St. Moritz with his family; SIR IAN ORREWING; Mr. AUBREY JONES, M.P., who had a nasty accident to his ankle; LORD GIFFORD who is now living in Geneva; and Mr. JACK DIAMOND, M.P., the Opposition's leading skier. Missing this year was Mr. BRYANT GODMAN IRVINE, M.P., who has taken so much trouble organizing the race in the past. He and his wife gave it a miss, and instead took a holiday with their daughters in the Bahamas.

MOUNTAIN LUNCH

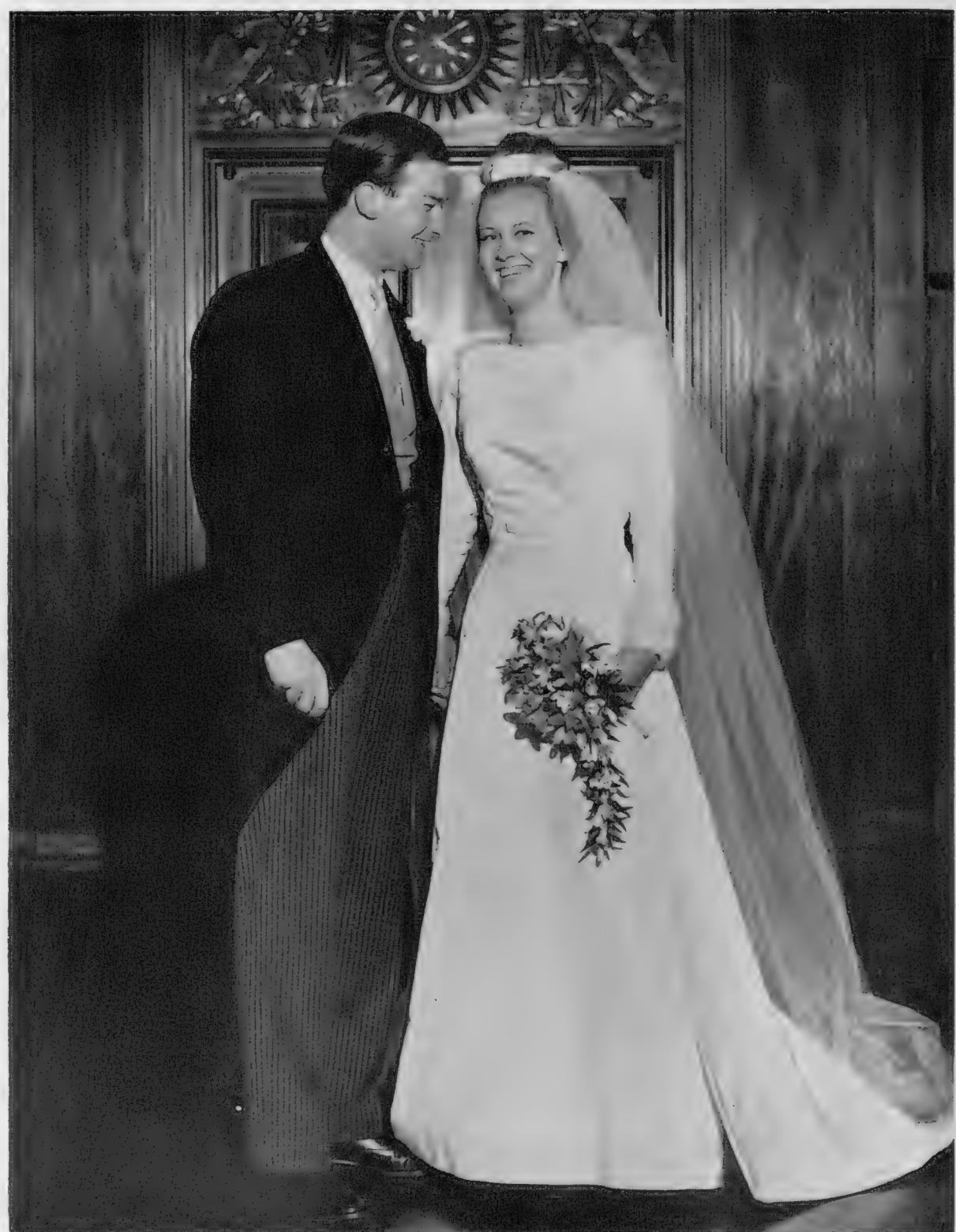
It is customary after the Parliamentary race to ski to lunch at a mountain hostelry called Wolfgang. This year, because of snow conditions, everybody returned to Davos by funicular and then went on by road.

There were toasts in glühwein and a general distribution of presents. Each Swiss skier was given a picture book of London. The speech of the day was made by LORD WAKEFIELD OF KENDAL. He referred to the way the British developed ski-ing as a sport. "It never before occurred to anybody to dash down the mountainside like this for pleasure." Not only was Lord Wakefield, at 66, the oldest member of both teams, but after a protracted illness and an operation to his hip last year he is still a good enough skier to be considered for an international race.

Honeymoon in Egypt

Miss Mary Noël Leggett, daughter of Mr. and Mrs. Noël Bleecker Leggett, of Casa Cordes, Ascona, Ticino, Switzerland, was married at St. Lawrence Jewry to Mr. Nicholas George Bolton, only son of Sir George and Lady Bolton, of Pollards Cross, Hempstead, Saffron Walden, Essex. Their reception was held in the Livery Hall at nearby Guildhall and they are honeymooning in Egypt

- 1 The bride and bridegroom at Guildhall
- 2 Lady Bolton, mother of the bridegroom
- 3 Sir George Bolton, the bridegroom's father
- 4 Mr. and Mrs. Noël Bleecker Leggett, the parents of the bride
- 5 Mrs. Laurie Connor
- 6 Mrs. Benjamin Spanoghe
- 7 Mr. and Mrs. Martin Summers
- 8 Mr. and Mrs. D. C. Macpherson
- 9 The Marquess of Milford Haven with Mr. John Davis, chairman of the Rank Organisation, and Mrs. Davis



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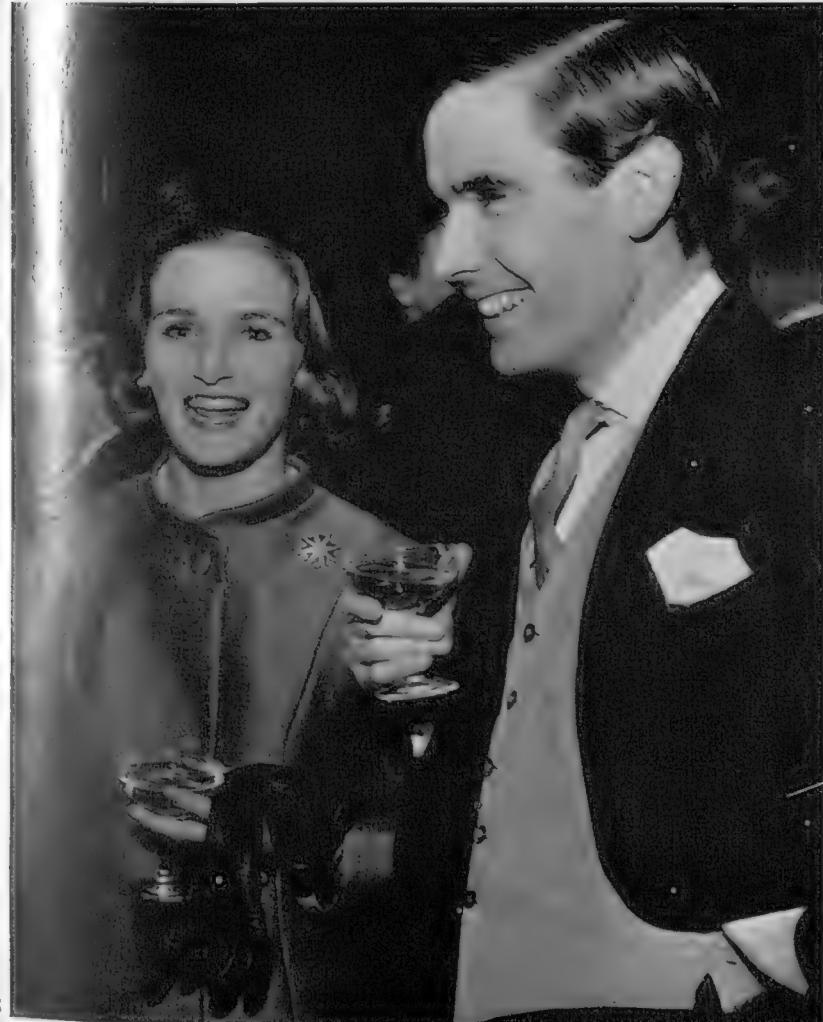
PHOTOGRAPHS: TOM HUSTLER



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Coggins at Wengen

Wengen, most British of all the Swiss resorts, is also the headquarters of the Downhill Only Ski Club whose activities include the training of beginners and of very young skiers in classes affectionately nicknamed Coggins—after the cog railway that climbs the slopes

1 Lady Dowty and her children, Virginia and George, toboggan at Wengen. Behind them is the Mannlichen

2 Tessa Powell training with the Coggins after a cold downhill run at Scheidegg. She is the daughter of Mr. & Mrs. G. Powell of Petersfield

3 Charles Newall, son of Group Captain and Mrs. F. L. Newall who live near Dorchester, straps on his skis to train with the Coggins

4 Mr. Charles Palmer-Tomkinson, the British Olympic skier, who competed in the annual International Lauberhorn race

5 Mr. John Rigby, of the British Olympic team, in the Lauberhorn race

6 Miss Tessa Dredge (centre in woolly cap) of the D.H.O. Ski Club, was in charge of one of the Coggins ski classes. With her is Miss Sheila Murphy

7 Sir Miles Thomas curling at Wengen

8 The Hon. Lady Waley-Cohen watches her husband on the curling rink

9 Tina Mabey, daughter of Mr. & Mrs. B. G. Mabey, training with the Coggins





A day to remember

The Libyan Ambassador, Dr. Abdussalam Busairi, and Mme. Busairi greeted 200 guests at a reception held in the Embassy at Prince's Gate to mark his country's Independence Day

1 Mme. Busairi and her husband, the Libyan Ambassador, greet Lady Brogan

2 Sir Daniel Davies, the physician, and Lady Davies

3 Mrs. Bukres Hasan, whose husband is an official at the Embassy

4 Mr. Ian Sheridan and his sister, Miss Anne Sheridan

5 Professor Arnold Toynbee

6 Dr. and Mrs. Cecil Eppel

7 Mrs. Anthony Wedgwood Benn



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Letter from Scotland

Scotland seems to have had a slight spate of non-launching ships recently. The *Clansman*, one of the three new car ferries for the Western Isles, refused to take to the water at Aberdeen, and the next day, the much larger Cunard cargo liner, *Ivernia*, was named but not launched, at the Caledon Shipyard, Dundee.

The *Clansman*'s trouble was small—slight damage to the slipway. "I was terribly sorry for the shipyard managers. They bore it all with great fortitude," Lady Robieson, wife of Sir William Robieson, vice-chairman of David MacBrayne Ltd., told me. She had travelled up from Glasgow to perform the launching ceremony and admitted: "Of course I was disappointed for myself too, but I named her the first day (bang went the bottle of champagne!) and then I stayed overnight, pressed the button the next day, and she went in beautifully."

FIRST LAUNCHING

Lady Robieson is likely to remember the *Clansman*, quite apart from the hitch in the proceedings, for though she says she has been to many a launch, this was the first time she had actually performed the ceremony.

Not so fortunate was Mrs. R. K. Wood, wife of Cunard's naval architect, who had to be content—for the time being anyway—with naming the *Ivernia*. A series of one-day token strikes prevented the ship being launched on the date set.

MORE PICTURES FOR THE SOUTH

Scottish artists are getting a wide showing at the moment. Only recently the exhibition, *Fourteen Scottish Artists*, was held at the Commonwealth Institute in London. Now it's Reading's turn to see what Scotland can do. A widely representative exhibition of Scottish artists' work will open there at the Museum and Art Gallery on 8 February. Possibly the interest in things Scottish has been stimulated by the Art Assistant, Dr. Sheila Percival, a former student of the Edinburgh College of Art. She is arranging the exhibition which will include, I'm told, most of the artists whose work was shown at the Commonwealth Institute, as well as a good many younger artists.

Pictures will be coming from Aberdeen, Dundee, Glasgow and Edinburgh and most artists will be showing three or four. The well-known landscape artist, John Houston, and his wife—perhaps better known as Elizabeth V. Blackadder—will both be exhibiting. Life has been rather hectic for them lately for they've just recently moved house in Edinburgh. No trouble about studios though: "We just took two rooms and painted them white; that's a studio each," Mrs. Houston told me.

HORSES IN THE BALLROOM

By courtesy of the Marquess of Linlithgow, gracious old Hopetoun House was the setting for this year's Linlithgow and

Stirlingshire Hunt Ball. Dancing went on until after 4 a.m., so it was perhaps a kindness to some that the post-ball meet was cancelled because of severe frost. Anyway, the guests—more than 400 of them—made up for this by running a horse-race (the *Midnight Maiden Chase*) and a sweepstake in the ballroom. The "horses" were only small wooden animals, but the hilarity was great. Prizes for the sweepstake were given by farmers and landowners over whose property members hunt.

An innovation was the Mexican Night Club—"Gone to Ground (In Mexico)" and Latin-American dancing drew as many exponents from the older as the younger guests. The supper rooms were attractively decorated, one with festoons of green leaves (real) and the other with apple blossom (not so real).

MASTERS IN THE FAMILY

Many members brought parties—among them the Master of the Hunt, Mr. Andrew Usher, and Mrs. Usher. Members of Mr. Usher's family have the distinction of having been Masters of the Hunt almost—though not quite—continuously for the last 60 years. The secretary of the Ball Committee, Mr. A. M. Kennedy, and Mrs. Kennedy brought a large party of guests, and their elder daughter Caroline, just back from a ski-ing holiday in Austria, brought her own party of younger guests.

J.P.

London-Scotland link at the Hyde Park Hotel was the wedding reception for Sarah, daughter of Mr. and Mrs. J. Withycombe, of Bury arm, Studham, Dunstable, and Captain Beauchamp Blackett, Coldstream Guards. Captain Blackett is the son of Major and Mrs. C. W. S. Blackett, of Arbigland, by Dumfries. The best man was Captain Michael Broadhurst, Coldstream Guards. Bridesmaids in the back row are: Miss Virginia Withycombe and Miss Cicely Blackett. In front, from left are: Miss Judith Johnston, Susan Strakosch, Claire Maxse, Cynthia Blackett, David Bland and the Hon. Nicholas Monson



SURREY SIDE STORY

School productions generally tend to look no farther than a simple Shakespeare comedy for drama, or a simple Gilbert & Sullivan for opera. But Cranleigh School in Surrey is breaking new ground by putting on this week one of the most testing American musicals of modern times—*West Side Story*. Leonard Bernstein's music has more than a touch of Stravinsky, and the show is remarkable as dance, acting and song are each an integral part of the total effect. But the school—which celebrates its centenary next year—set itself a precedent in the 1930s when their productions under Michael Redgrave, who was then an English master there, became famous. Work on *West Side Story* started in October with three trial dance sessions in the school's gymnasium.

Everyone who was even slightly interested was encouraged to attend: 65 turned up, but after the third session when it became clear that it would be tough going, 30 enthusiasts remained, not just boys who had acted before, but rather those able to throw off inhibitions. They invited, and got, enthusiastic co-operation from the girls of three schools in Guildford and Bromley. The demand for tickets has been so tremendous (more than 100 applications a day) that the school is confident of a profit, which will go to Oxfam. **Romano Cagnoni** took the pictures

Top: The Rumble scene when Riff (left), who has never acted before but plays the trumpet, and Bernardo (right), who is in the school's second rugger XV, fight to the death. *Centre:* Reference to the games field in the cricket sweaters worn by some of the senior school's new boys. The producer chose the smallest he could find for certain parts. *Bottom:* The producer is Duncan Noel-Paton, Cranleigh's history master.





Only three professionals have been imported for the exacting lead roles, and two of them, both former students of the London Opera School, rehearse "Tonight", the musical's equivalent of Romeo & Juliet's balcony scene. They are Jimmy Phillips as Tony and Sheila Amit as Maria. *Left:* Choreographer Nan Wills, who is the wife of a Cranleigh housemaster and who trained at the Bush-Davies Dancing School, rehearses "Cool" on the stage. Her husband, Kenneth Wills, plays Officer Krupke. In the foreground, Jock Lamont, the art master who designed the sets, with some of his pupils



"When you're a Jet, you're a Jet all the way" is the opening number sung by the New York gang who rival the Sharks, a gang of newcomers from Puerto Rico. The boys and girls have all been in training since October when, after being put through the most violent dance routines and mimes producer and ballet master could devise, they surprised them both with an unexpectedly high degree of response and natural talent. *Left:* Anybody's, the girl who runs with the Jets, in the 'dance in the gym' scene. *Far left:* Mr. Jared Armstrong is Cranleigh's music master, a graduate of Exeter College, Oxford, and has formed, for Leonard Bernstein's difficult score, an orchestra which includes some professionals

This weekend more than 8,000 dogs will converge on Olympia for the annual Cruft's Dog Show, highlight of the year for pedigree breeders; there will be terriers and poodles, Dalmatians and Alsatians, bulldogs and keeshonds, Dobermanns and dachshunds, 114 different breeds altogether including one Podenco Ibenco. It is no small feat organising this two-day show, which has repercussions as far afield as Japan and Jamaica, two of the top export countries for British dogs. Since the first post-war show held in 1948, Cruft's has been organised by the Kennel Club and this year there is a significant change with the revival of the office of president. He is Air Commodore J. A. C. Cecil-Wright, who is also chairman of the Kennel Club. He is photographed here by Morris Newcombe who, on the following pages, introduces some more members

THE CLUB BEHIND CRUFTS



Air Commodore J. A. C. Cecil-Wright lives at Knowle in Warwickshire and has been a championship show judge for many years. In the early 20's he started breeding Alsatians alongside Lord Brabazon of Tara and Colonel Baldwin. They were instrumental in introducing the German Shepherd dog into this country but wisely named it the Alsatian. At that time

he bred a dozen and was a founder member of the Alsatian League. Elected to the Kennel Club's general committee before the war, he was chairman for 16 years when, in order to remain unbiased, he gave up breeding and showing. Now keeps one Alsatian as a pet and guard but retains a keen interest in horses, having two brood mares and two racehorses



Major E. R. Rickman lives at Holmbury St. Mary in Surrey and first exhibited at Cruft's in 1912 with a whippet, Double Duke, as "it was the nearest thing I could get to a racehorse," he says. In the 20's, with his wife, started a kennel of Sealyham terriers, bred and exhibited two champions. The kennel was not re-established after the war and he retired as Robin Goodfellow of the *Daily Mail* in 1949 when he concentrated on the breeding side of racing and later became a director of the Brook Stud Company. Journalism runs in the family: Major Rickman still contributes to *Horse & Hound*, and his son John is Gimcrack of the *Daily Sketch* and is a television racing commentator and interviewer. The younger son, Geoffrey, has a stud at Stoke D'Abernon in Surrey and bred the winner Roxburgh.

Above right: Viscount Chelmsford is a member of Cruft's show committee, also serves on the committee of the Kennel Club and a number of sub-committees. He judges at championship shows with a special interest in beagles, being also chairman of the Beagles Club

Mr. Maurice C. W. Gilliat lives at Bough Farm, Burwash Common, in Sussex, where he breeds black Labrador retrievers and has twice won the challenge certificate in bitches. He is chairman of the Labrador Retriever Club and on both the general and show committees of the Kennel Club. His daughter, Miss Daphne Gilliat, with him here, is his partner and at present they have 12 dogs. Mr. Gilliat specializes in judging gun dog breeds at championships, is himself a keen shot. His first championship was for the best Labrador puppy at Cruft's in 1938

Opposite: Mr. A. H. Saunders trains and works dogs at Ashmansworth in Berkshire. For forty years he has been breeding the same strain of Labrador retrievers for dual-purpose work and show: they also make excellent companions. Many have been accepted for training as guide dogs for the blind and every one has qualified. Mr. Saunders' association with Cruft's goes back to his spectator days of 1914; since then has judged there and at other championship shows. Also in the picture, from foreground: Liddly Chrysanthemum, Liddly Barleywater and Liddly Muffin



Right: Col. Sir Richard Glyn, Bt., M.P. for North Dorset, is chairman of Cruft's Dog Show committee and started breeding his favourite dog, the bull terrier, while still at Oxford University. Elected to the committee of the Kennel Club in 1938, the war prevented him joining the committee of Cruft's in 1939 but he joined the show committee on the show's revival after the war. Sir Richard succeeded the Duchess of Newcastle as chairman of the National Terrier Club. Has judged bull terriers at Cruft's and has been vice-chairman of the Kennel Club since 1958





Mr. S. F. J. Hodgman undertakes the organization of all the veterinary arrangements at Cruft's, when he is assisted by a team of 17 veterinary surgeons. A member of the show, general and sub-committees he is, too, director of the Canine Research Centre of the Animal Health Trust near Newmarket. Mr. Hodgman owns four dogs as pets—the eight-stone Rhodesian Ridgeback in the picture is called Drummer, and is not shown as the average show dog of this breed is smaller. Drummer is an excellent house guard and trots 16 miles a day behind Mr. Hodgman's horse. Mr. Hodgman is currently working on a special breed suitable for the Guide Dogs for the Blind Association

Left: Mr. Vincent Routledge, the vice-chairman of Cruft's, became a member of the Kennel Club in 1914; is a member of the general committee and chairman of the field trials committee. Gun dogs and field trials are his special interest; he both judges and competes with his own Labrador retrievers, and owns coursing greyhounds in partnership with Lord Rank. Mr. Routledge is also a member of the Jockey Club. In the picture here is F. T. Ch. Hallingbury Blackbird, winner of the retriever championship held at Sandringham in 1962

INTERVIEW

J. Roger Baker talks to Robert Helpmann seen here at his Eaton Square home where Anthony Crickmay took the pictures

Robert Helpmann relaxed over a cigarette in the canteen beneath the stage of the Royal Opera House and calculated. "In the last four years I've spent about five months at home," he said. "I don't mind all this moving about, things have just swung that way."

He is certainly a busy man whose activities stretch into every branch of the theatre. He had just finished an early rehearsal for the revival of his 1942 ballet *Hamlet* and was preparing to leave for Australia where he is devising a new ballet for the Adelaide Festival. When he comes back *Hamlet* will go into final rehearsal—Nureyev in the title role—and then he plans to do some performances of *The Hollow Crown* with the Royal Shakespeare Company. After that there will be a couple of films and another trip abroad to do a new version of Ravel's *La Valse*.

The revival of *Hamlet* is part of the Royal Ballet's contribution to the Shakespeare celebrations. "Sir Frederick Ashton is doing a new ballet based on one of the plays and Kenneth MacMillan another, so they asked me if I would revive *Hamlet*. I said yes if I could have Nureyev in the title role, and then Christopher Gable."

Mr. Helpmann, whose association with the Royal Ballet—then the Vic Wells ballet—began in 1933 ("in the corps de ballet in *Coppelia*" he brooded), regards Nureyev as "the greatest male dancer in the world—in any country." He does not, however, think that the Russian dancer's association with the Royal Ballet has given the company a crucial boost in its fortunes. "The appearance of such an artist creates a demand," he explained. "You see Maria Callas appears and Joan Sutherland comes along," his hands with their gold rings spread out.

Helpmann was born in Australia in 1909 and welcomes this opportunity to return to do a ballet in Adelaide. "It is an all-Australian work. I devised the story, the music has been composed by Malcolm Williamson and the decor is being done by Sidney Nolan. It is called *The Display*; that's an ornithological term describing the way the male attracts the female."

His two most recent works at Covent Garden have created considerable controversy, notably the recent *Swan Lake* which he produced. "I went back to the composer's own remarks about the work written in letters to his friends and so on when he was composing it. He wrote the story and the music, so I suppose he must have had a pretty good idea what he wanted. When the critics complained about losing the old fourth act I wonder what they mean when you think it has been revised twice since the Royal Ballet started doing it."

There are distant rumblings in the opera house about the increasingly frequent suggestions that the Royal Ballet move out of Covent Garden and take over another theatre—Drury Lane has been suggested. Helpmann is definite in his views on this project. "I think it is a childish and incredible suggestion," he said, "it is absolutely impossible for a company to do eight performances a week, the strain would be far too great. Drury Lane is a big theatre to fill and there would be many added expenses including the maintenance of two orchestras."







Robert Helpmann shares an elegant Eaton Square house with director Michael Benthall with whom he collaborated on the ballets *Miracle in the Gorbals* and *Adam Zero*. Here, Mr. Helpmann houses his collection of modern paintings—"I only buy pictures that appeal to me, never just for the sake of it", he says. Behind him and his Modigliani in the top picture hangs Edward Burra's Pink Wheels, and over the fireplace (above left) is Vlaminck's railway station. Lowry's street scene is another of his favourite paintings (above right). The pet chihuahua is called Mr. Brutus.



good looks gets married

The blushing bride has a ready-made blush this year. For those powdered rouges that became a basic part of beauty drill last year might have been made with a white wedding in mind. She's blushing with the help of Germaine Monteil's Color Blend, Revlon's Blush-On. Going up the aisle, a discreet rosy pink lipstick is the better side of discretion. Pick a colour like Lancôme's Bois de Rose, Elizabeth Arden's Pure Pink, Yardley's Pink Magic. Shadowy eyes with a deliberately smudgy look to them are achieved by a rimming of soft brown or grey. Behind it is a discreet blur of powder eye shadow in dove grey or brown.

The Romantic Bride alongside has sparkling white lilac twined round the head. The hair is draped to cover the ears and the veiling falls from the back of the head. Hair by Rose Evansky who has a changing room at the salon where a bride could change into her wedding dress. The morning of the wedding is best dreamed away under the drier, away from the chaos. Leave the lot to the experts and have a facial and make-up before the rollers come out. This is possible at Raphael & Leonard where Charles of the Ritz will apply the perfect wedding face.

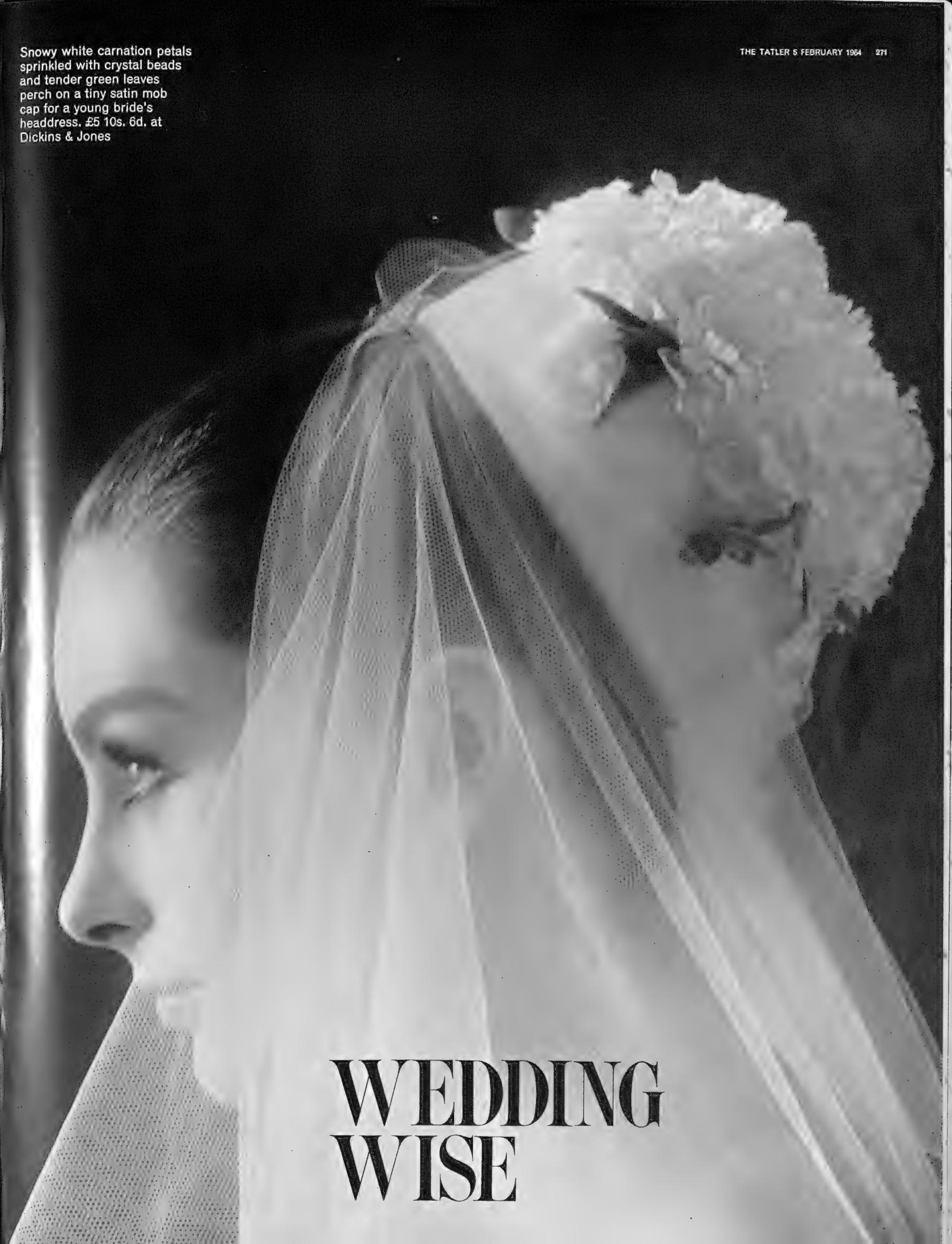
BY ELIZABETH WILLIAMSON

Wedding dress wisdom in 1964 means simplicity. The fewer frills and furbelows, bows and buttons the bride wears, the more compliments she's likely to get. The girl who forgets the crinoline and the bustle but chooses instead a slender shape in an unpretentious fabric is likely to be the most beautiful bride of all. Unity Barnes chose this selection of wedding and bridesmaids' dresses. Barry Lategan took the pictures



Simple shirt front to a dress of heavy cotton brocade, after Givenchy, with a tiny train and stiffened underskirt. £60. The forward-slanted pillbox is in the same material. By Alan Couderidge, 5½ gns.; both from Liberty. Bouquet of pink lilies and soft green leaves from Penny Wise Flowers, Beauchamp Place. Brooch of diamond wings at Hooper Bolton. All hairstyles in this feature by Edward at André Bernard

Snowy white carnation petals
sprinkled with crystal beads
and tender green leaves
perch on a tiny satin mob
cap for a young bride's
headdress. £5 10s. 6d. at
Dickins & Jones



WEDDING WISE



Left: Baby bridesmaid wears a pearly white dress of self-striped organza, with ruffles of lace around her neck and waist. £8 19s. 6d. On her head is a circlet of pink rosebuds and white daisies. 18s. 6d. Both from Dickins & Jones. Posy of primroses from Penny Wise Flowers

Right: Dress of frosty white lace, sleeveless and slender, ready for dancing later on, is worn under a simple coat of *peau de soie* fastened by two roses. Sleeves of the coat are in matching lace and end in wide ruffles at the elbow. By John Bates at Jean Varon, 43 gns. from Fenwick; Ruby Mills, Belfast. Helmet headdress by Marianne Falk, £2 10s. to order. White satin shoes, £2 9s. 11d. at Dolcis. Her Victorian posy of pink roses and white satin ribbons, and the bridesmaid's primroses, are from Penny Wise Flowers



A latticework of rhinestones spangles the Empire bolero of this slender white wild silk dress. The long train falls from the waist and is lined with a froth of tulle ruffles. Ostrich feather plumes on a silk bow hold the long veil in place. All made to measure at Bellville et Cie.

Ivorine prayer book, £1 10s. at Harrods. Satin shoes with baby heels, £2 9s. 11d. at Dolcis

Opposite page: Tiny white lilies entangle on a bridesmaid's bonnet of snowy tulle. By James Wedge, 11½ gns. at Liberty







Crystal beads and pearls edge the brief, back-buttoning jacket of an ice-white wild silk wedding dress with a long rounded train. 89 gns. The headdress is a tiny jewelled cap in matching silk. 10 gns. Both from Harrods. Bouquet of lilies and green leaves from Penny Wise Flowers. Wide gold wedding ring at Hooper Bolton

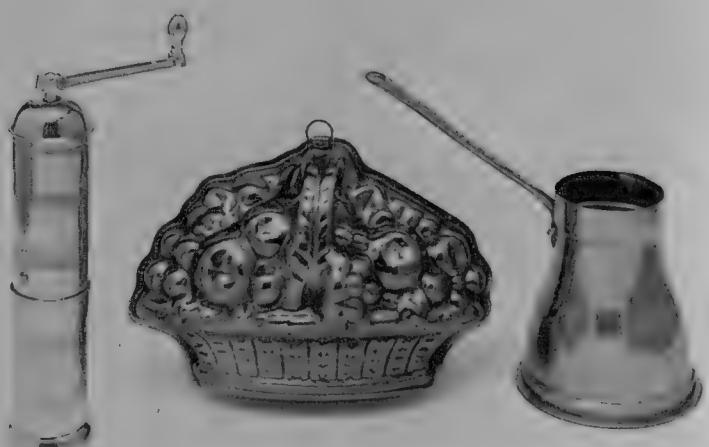


Spring bridesmaid wears
a very simple dress of coral
sherbert wild silk; the only
adornment, ruffles on the
elbow, and a bow at the
waist behind. 17 gns.
Matching satin headband,
12s. 6d. Both at
Dickins & Jones

BRIDES' LIST



MUST LIST: Super hand-cut crystal glasses in a diamond cut from Halcyon Days. These glasses have a heavy, antique quality and the tall champagne and wide-set whisky tumblers are particularly pretty. List the lot. Halcyon Days is a good shop for small antique and modern clocks or any pretty trifle. Glasses range from £7 10s. for six.



MUST LIST: Turkish coffee grinder and copper Turkish coffee pot is a thoughtful present for coffee drinkers. Ordinary grinders don't grind fine enough for Turkish coffee. Grinder: £2 9s. 6d., pot: £1 6s. 6d. Copper mould like a basket of fruit: 15s. 6d. All at Heal's who have a good new Brides' Book. Simply call at Reception where a book of wedding present suggestions is obtainable. Mark the headings you are interested in and walk round the store where the assistants will show you what is available. Lists of presents are also available for distribution to friends.

MUST LIST something from the magnificent display of traditional china at Goode's in South Audley Street. The antique reprints here are particularly beguiling—the most popular bridal choice from Goode's is a dinner service.

Harrods, who operate a highly efficient Brides' Book service that cuts out the nightmare half-dozen electric toasters, report a trend towards the wedding present with a coffee flavour. Their most requested bride's present is anything to do with coffee. Must lists for a girl who likes modern interiors are Dansk coffee cups and pot with the finish of a smooth coffee bean.

Liberty brides are tuning in on the well-scrubbed country look and like lots of pretty things for the kitchen. They are keen on gifts from the antique and silver department, too.



MUST LIST: Simply stunning heirloom casserole made by a silversmith in copper shinningly lined with silver: £37 17s. 6d., with a drainer for fish. Beguiling honey glazed, double-handled tureen in traditional French peasant shape: £2 7s.

on plays

A COOL BREEZE FROM THE NORTH

Hobson's Choice by Mr. Harold Brighouse has been quietly climbing towards the eminence of a minor classic ever since it was written in 1916, and that in spite of its rare London performances. Now the National Theatre company have produced it, decorated it with two of their brightest stars and so given it the final accolade. It remains a good but not a great play about Lancashire shopkeepers—not the Lancashire working class which argues a definite distinction—in Salford in 1880. Salford has a mysterious appeal (and mysterious is the word) for playwrights and artists. Look at Shelagh Delaney and T. S. Lowry. I suppose a challenge lies in what anyone less creative and imaginative would call its appalling drabness. If you can make something gripping, dramatically or pictorially, out of a town as unpromising as that you can, as the funny man says, make a clock. And Salford in the 80's seems to have been grimmer still.

Hobson himself has a bootshop, a reasonably prosperous business in which his three daughters are the assistants

and the boots themselves are made on the premises. Few overheads, in other words, and a chance to economize on wages automatically seized by Henry Horatio Hobson who has all the makings of a family bully, and would indeed do a reet bit of face-grinding if it were not for the fact that his eldest daughter is a determined young woman called Maggie who has her own flatly expressed views of what should happen to the shop, to her sisters and particularly to herself.

One Willie Mossop, a timid lad but the best bootmaker in the place, is haled up from his underground workshop and told (on the principle of: "I'm not arguing; I'm telling you") that he is Maggie's intended. She thereupon sets up shop with Willie independently as soon as they are married and arranges for her sisters to be married off to likely young men as well. Maggie is a Lancashire ball of fire, in fact, and seldom can she have been as brilliantly played as by Miss Joan Plowright in the present production. Her determination is not passive obstinacy but a driving force, and when her

father says to her, not unnaturally, "You're a hard woman, Maggie," one can understand perfectly well what he means while knowing that there is some quality behind her hardness, not necessarily softer, but at least more womanly.

In this part Miss Plowright is perfectly cast and what more can one say than that? Her voice takes on a north country down-to-earthness; her very stance proclaims unquestioned self-confidence and her poise is as convincing as it is free from charm, not the easiest trick in the world for an actress who has won us completely with her cocky, inspired, frightened, altogether human Saint Joan.

Hobson is played by Sir Michael Redgrave with less success, since he is not at home with the north country accent, which skids about a good deal and is only firmly anchored in such scenes as his outburst against publicity: "This awful cross that's come to me will be reported in the *Manchester Guardian!*" The effect of those two last words is superb. In other respects, and since it would be as impossible for him to turn in a bad performance as for Mr. Brighouse to write a drawing-room comedy, Sir Michael gives the weight of his authority to this thoroughly unlikable character whom he represents, especially in the

final scenes, rather like a contemporary print of Kruger.

Maggie, of course, has her troubles. She must put some ginger into Willie Mossop (beautifully played by Mr. Frank Finlay) and she must run the business in such a way as to persuade everybody, family and clients alike, that it is Willie who makes the decisions. As it turns out, Maggie accomplishes this to such effect that, confronted once more by his father-in-law, now well on his way to becoming a confirmed drunkard and draped in a bizarre way in a roller towel, possibly to accentuate this weakness, Willie makes his intentions more than clear and takes over as head of the family. Hobson by now is not only a dead loss in any commercial sense: he is in need of nursing, and of the three sisters only Maggie will undertake this extra, onerous job. Maggie may not leap to the mind as a Victorian manifestation of Cordelia, but there is an obvious analogy in this situation with Lear's. Also, by this time there is a strong feeling of destinies being shaped.

There is only one moment of tenderness that I recall, and that is between Maggie and her Willie near the end, but one accepts that this is in the cooler northern tradition in which this whole clever, forceful, unsentimental play has been written.

J. ROGER BAKER

on opera

IN THE GRAND MANNER

It is now a matter of history that the first performance of Franco Zeffirelli's production of *Tosca* at Covent Garden was one of those Great Nights at the Opera with which to bore one's grandchildren stiff; that the Beatle-loving music critic of *The Times* lambasted the "noisy, vulgar, artificial, vacuous philistinism of a hyper-typical Callas first-night audience"; that Miss Anne Scott-James promptly put him down briskly and sensibly; that everyone was there; that it was the dressiest night at the Royal Opera House for years; that the 2,199 people there were reminded what grand opera grandly performed is all about.

But when the flowers are swept away and the three distinguished principals have flown, Covent Garden is left with the first fresh mounting

of this opera since, it is said, its première in 1900. And eminently successful it is. Most striking is the unforced realism of it all; not one soldier, choirboy or police officer behaves in a self-conscious or operatic way. Zeffirelli's handling of the crowd scene at the end of the first act bore the authentic stamp of his painstaking attention to lively detail, an aspect of his work which has led him into trouble before, but certainly not here.

The mechanics of the other great moments are done logically—of course the torture chamber is under Scarpia's apartment, and naturally Tosca must climb a steep stone stair to reach the battlements from which she makes her suicide leap, foiling the chasing guards with her vast cloak.

Sombre richness character-

izes the new sets which are by Renzo Mongiardino; particularly splendid is the religious procession, a splash of gold with drifting incense in the soaring colonnades; and again, the constantly flickering fire in Scarpia's gloomy room. I know spotlights are a basic when you have the world's greatest soprano on the stage, but I do wish they wouldn't follow her even to the darkest recesses of the church. Marcel Escoffier's costumes fit the mood and style perfectly.

Clearly the impact of the central drama in this performance was due to the Tosca of Callas and the Scarpia of Gobbi. Singing apart, their respective characterizations are drawn to the ultimate detail (Callas pulling nervously at her long white gloves, Gobbi signing documents), and they are perfectly matched. No other singers in the world could match the magnetism these two have, could generate so much electricity either between themselves or between themselves and the audience.

We shall see a long line of successors in future revivals and the white-hot core of the opera will cool at times, but if later performances are mounted with the same care and attention as this first, *Tosca* will rank with *Don Carlos* as one of Covent Garden's most prized possessions.

Meanwhile one of Life's Great Mysteries may be witnessed at the Savoy where the curtain rises on what is labelled a new production of **The Mikado** to reveal some Japanese gentlemen flicking fans and holding their arms like toy policemen just as they did when I first saw the show in 1946. It is comforting I suppose to settle cosily into your seat and be lulled by familiar routines, but why pretend it's all new I can't imagine. So no one need be put off; Ko-Ko still climbs up the scenery (which really is new, designed by Disley Jones) and the three little maids still hiss and simper. There is some outstanding singing from Gillian Knight as Katisha.

on films

NO INTERPRETER NEEDED

There was something about the kitchen sink drama—a certain intellectual snobbism, I rather feel—that made it too much a matter of mode to last, but I don't think the fact that it has now gone out of fashion need adversely affect (as some people have gloomily predicted) the success of Mr. Raymond Stross's latest production, **The Leather Boys**. As this film doesn't flatter its audience by presenting inarticulate characters in such a way that you're one up if you can deduce what's going on in their minds, and as there are no twitterings of a social conscience in the background, it doesn't seem to me to belong to the sink school at all.

Here's a very good, perfectly straightforward and refreshingly unpatronizing film on a highly topical subject, the marriage of teenagers. It is frank and full of keen observation. It is very well written (by Miss Gillian Freeman, who under the name of "Eliot George", wrote the novel on which it is based). It is admirably directed, by Mr. Sidney J. Furie, and beautifully acted, and it should draw the town, no matter what type of movie is currently *en vogue*.

Miss Rita Tushingham (fulfilling the promise of *A Taste of Honey*) gives a splendid performance as a featherbrained, 16-year-old girl who marries a garage mechanic (Mr. Colin Campbell) little older than her-

self, without having a clue as to what marriage entails. The wedding (a fairly rowdy, alcoholic affair) merrily over, the young couple spend a disillusioning honeymoon at a well-appointed but rain-drenched Butlin's Camp.

Mr. Campbell dislikes Miss Tushingham's new, brassy blonde hairdo (which so sharpens her features that she looks like a weasel peeping out from under a hay rick). He sulks in their cosy chalet while she goes gallivanting off with strangers—and both glumly decide that legalized sex isn't half as much fun as the stolen kind. Once they are installed in a tatty one-roomed flat, their life together degenerates into a nightmare of unmade beds, baked-beans meals and rows. The marriage can't last.

It does, though, until Mr. Campbell goes to live at his grandmother's house, where he shares a room with a chum from the local caff, Mr. Dudley Sutton, a wisecracking ex-merchant seaman who accompanies him on jaunts to the seaside and a motor-bike race from London to Edinburgh (scores of ton-up boys roaring through the night on their devilish machines). Piqued that her husband seems quite happy without her, Miss Tushingham takes a lover, and Mr. Campbell finishes with her for good, to Mr. Sutton's undisguised satisfaction.

You may have suspected all

along that Mr. Sutton's feelings for Mr. Campbell are more than merely friendly, but the revelation that he is, in fact, a homosexual comes as a terrible blow to Mr. Campbell—in a masterly scene in a dockside pub—and the film ends on a note of authentic tragedy. Mr. Sutton's performance is wonderfully subtle. One senses that his permanent grin masks a dreadful loneliness, and one is finally as sorry for him as for the grim-faced boy who turns his back upon him, to face loneliness himself for the first time in his young life. Mr. Campbell, an actor new to me, is a find for the screen. He has great integrity and plays the decent chap without making him for a moment dull.

With all the uproar and unease there is in Africa at present, **Zulu** seems to me as untimely a film as it well could be. The battle, in 1879, at Rorke's Drift, Natal, where a gallant British garrison of 100 men beat off a force of some four thousand Zulu warriors, is doubtless a stirring piece of military history, but does anyone want to see it re-enacted in all its goriness just now? I salute the bravery of our sweating, red-coated soldiers (eleven of whom were awarded the V.C. for their share in the engagement) but as the mountains of dead Zulus pile up I experience nothing but horror.

Mr. Stanley Baker gives a hard, tight-lipped performance as the Royal Engineers lieutenant who wrests command of the garrison from Mr. Michael Caine, the foppish young lieutenant of the South Wales Borderers, and conducts the operation with a sterling

relentlessness. Mr. Nigel Green is excellent as the redoubtable colour sergeant (kindly but firm as an English nannie), and Mr. Jack Hawkins is woefully miscast as a pacifist missionary with bobbed hair and a weakness for gin.

Mr. John Wayne is really not with-it. He clings to the old-fashioned, and never very pleasant, idea that women are best won by giving them a good walloping. He's promulgating this extremely unsound piece of reasoning for the umpteenth time in **McLintock!** (The exclamation mark is his, not mine.) As a hard-drinking, horny-handed cattle baron, he is respected by his neighbours and loved by the Indians, but his spirited wife (Miss Maureen O'Hara, flaring her nostrils like a rocking-horse to show how spirited she is) has left him.

He wants her back, so he humiliates her on every possible occasion, rolls her in a mudhole, chases her into a horse trough, strips her down to her stays and pantelettes, puts her across his knee and, with roars of laughter, publicly spanks her, to the enormous delight of the coarse locals. This is, in fact, a standard Wayne Western. It will appeal only to henpecked husbands.

Miss Merle Oberon makes a come-back, after five years absence from the screen, in a quite hilariously bad little film called (I'm not kidding) **Of Love and Desire**. She plays a sad nymphomaniac whose incestuously inclined half-brother, Mr. Curt Jurgens, thinks she's gone thataway because she's secretly mad about him. Laugh? My dears, I fell about.



The two faces of Rita Tushingham as she appears as a teenage bride in The Leather Boys, reviewed here. Her blonde hair and sharpened features are the result of seeking escape from a marriage which has not come up to her expectations



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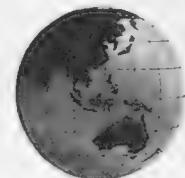


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SIRIOL HUGH-JONES

on books

AFTER THE HAILER, THE TRUTH

The Snow Ball, with a pun in the title, is by Miss Brigid Brophy (Secker & Warburg, 16s.), and like all books by this surprising lady, is completely unexpected. It is brief, elaborate, extremely mannered in style, often very funny, and written in short sequences like a film. The setting is a fancy-dress party (18th-century clothes) in winter, and really the prettiest thing about the book is the feeling of snow, excitement, disguise and unreality in the background. In the foreground there are three aspects of love—middle-aged and adulterous, adolescent and confused, and fat and married. The plot is turned on the meeting of a woman dressed as Donna Anna and a man disguised as Don Giovanni, and before the book begins Miss Brophy uses two quotations, one from Plautus and one from "Brigid Brophy: *Mozart the Dramatist*, footnote," which I take to be another ironic joke.

The tone is heartless, clever and chilled, and is exactly right for the subject. Probably wrongly, I get a faint feeling of a *roman* partly à clef or perhaps a private domestic joke. I find the book very taking, in spite of the impression Miss Brophy constantly and mysteriously leaves with me of an infinitely clever, solemn and bossy lady in a rattling bad temper.

Incidentally, do readers react the way I do to jackets that sell you the book in terms of a film trailer or a television commercial? Does one need to be told that Miss Brophy has produced a "subtly elusive novel, lavishly glowing with light and colour, packed with incident and sophisticated entertainment?" All morning-picked, farm-fresh and crispy crunchy with vital health-giving secret vitamins?

Run, River by Joan Didion (Cape 18s.), an American *Vogue* prizewinner, is a book I think couldn't have been written by a man and is stamped American all through. The story concerns a girl called Lily Knight, to me infinitely soppy and tedious, who marries Everett McClellan and then starts to carry on with the boys. There's a ranch, a sister who dies, a double shooting, some steamy and dismal bedroom scenes, too much drinking, and a general

impression of an enormous fuss being made about very little. Miss Didion has been hailed as a blossoming new talent, and the blurb says manfully that the book's "original style and construction afford no release from either emotional or intellectual suspense." I longed for release, but possibly of a different kind.

A Place for Murder by Emma Lathen (Gollancz 15s.) is a brisk American blood for those who like big business and the thought of a dog-showing woman impaled on a large pair of antlers. **The Devil Wore Scarlet** by Dulcie Gray (Macdonald 12s. 6d.) is an oddly gritty, unlikable murder story about a rich Jewish family, most of whom dislike each other, but not, one feels, one jot as much as Miss Gray dislikes them. And **The Collected Stories of Katherine Anne Porter** (Cape 35s.) is the first collection made of the stories of this much admired writer, catnip for those whose skin doesn't creep at phonetic spelling ("... little ole meany ... gret big baby ... always ruinin' everything for othah folks...") and at exotic local colour laid on so thick that you wonder the lady didn't laugh ("Juan Villegas ran after her, also laughing strangely, his teeth set, both rows gleaming behind the small soft black beard growing sparsely on his lips, his chin, leaving his brown cheeks girl-smooth. When he seized her, he clenched so hard her chemise gave way and ripped from her shoulder..."). Oops.)

Ivor Brown's **Dickens in His Time** (Nelson, 25s.) is a nice, homely, steady-going background-book from which one cannot expect pulse-racing excitement, full of rather stern comparisons between Then and Now "What would David Copperfield, who after work found the walk through the fields to Highgate so freshening and agreeable, have thought of a compulsion to queue outside a Tube station in order to fight for a place among milling crowds in a suffocating, over-crowded train?" Any boy in the back row got the answer? The illustrations, all from the *Radio Times* Hulton Picture Library, are splendid and unexpected, and very nastily reproduced.

Camford Observed (Gollancz, 30s.)—if you can bear to read another word about poor old Oxford and Cambridge—is by Jasper Rose, a King's historian now teaching fine arts at Rice University, Texas, and John Ziman, a Balliol mathematician and physicist at present teaching physics at the University of California and on his way back to the University of Bristol. The blurb says they are "well known as stormy petrels on Cambridge

University affairs," but in fact the book is sober, rather earnest, carefully informative, and from time to time illuminated with little bursts of colour-writing ("... secret shadowy gateways; golden dapples on the underside of bridges; punts gliding through the tendrils of weeping willow ... the happy quack of ducks . . .") that I found made a slightly uneasy, if heady, mixture with the bare facts of entry, tutorials and such.

GERALD LASCELLES

on records

DUKISH DELIGHT

Another Ellington tour of Britain is imminent—he opens at the Festival Hall in London on Saturday week before setting out on a two-week visit which promises to be as exciting as the one he made last year. As I write these notes little information on the men in the band has come to hand, except that the incredible high-flying trumpet soloist, "Cat" Anderson, has returned to the Ducal fold after an absence of two years. Duke is in the habit of marking the passing of each year by delivering some sort of homily to the world at large, and 1963 was no exception. He went to some pains to point out that music should be viewed as a whole, and not segregated into classical and jazz pigeon-holes. I accept this as a logical extension of the view I have long expounded within the confines of jazz itself, that there is too much categorization and "rubber-stamping" of musicians and styles to the bewilderment of the listener and sometimes even the confusion of the musician himself.

As if to add grist to Duke's mill, CBS issued towards the end of last year what I regard as the most important collection of Ellington reissues yet to be marketed. **The Ellington Era 1927-40** comes in three albums, and is encouragingly subtitled "Vol. 1," so that we may hope to have a second volume in the near future. This collection is a true panorama of Duke's musical scene down the years, splendidly documented, and with additional notes by Irving Mills, who was his close friend and adviser from 1926 till 1939. In these original recordings of the great Ellington tunes I

detect an absolute purity of sound and musical thought, despite somewhat crude recordings, which he has successfully maintained down the years. By the time we are spinning the music of the 40's, there is such a close link with the present day that only changes in band personnel can ensure the distinction between the two main periods. The connoisseur will tell you that the period from 1938-41 was Duke's greatest on record, if only because he seemed to achieve the perfect blend of solo voices with that exquisite harmony in the background.

It certainly does not imply that all other periods should be ignored, and I will cite **The Duke in Harlem** (Ace of Hearts) as an example from his earliest repertoire, as one well worth hearing. This album includes the band which first helped Duke to establish his name in the public eye, when he became resident bandleader at Harlem's famous Cotton Club.

In many ways Duke Ellington is a flamboyant personality, but he has always been extremely modest about his piano playing. The influences have been many, from the powerful stride style of the Harlem piano kings, Johnson, Waller, and particularly Willie "The Lion" Smith. It was not until the early 50's that he was persuaded to sit down and record a whole album of piano jazz, **The Duke Plays Ellington** (Capitol). One track, *B Sharp Blues*, proves his ability and willingness to improvise in the modern style, which has been further illustrated in his recent collaborations with Mingus and Coltrane.

I have deliberately saved till

last the Ellington "influence," as portrayed in **The Black Saint and the Sinner Lady** (H.M.V.). This is one of those highly imaginative pieces by Charlie Mingus, which carries Duke's ideas a stage further, albeit by hard listening. The Mingus approach makes more demands on rhythmic appreciation, especially in the way he uses accelerating passages, but

the general texture is a logical extension of Duke's sound, and the use of solo voices harks back to the type of vocal expression he used in the late '20's. All I ask is that you do not condemn Mingus as an Ellington copyist, and that you regard the latest of Charlie's works as a link with, rather than a fusion of, the greatest musical entity in jazz.

ROBERT WRAIGHT

on galleries

BUSKIN' WITH RUSKIN

A funny thing happened to me on the way to the *Ruskin and his circle* exhibition at the Arts Council Gallery—I dropped in at Tooth's to see the two-man show of Howard Hodgkin's and Allen Jones's latest paintings and laughed all the way to St. James's Square. Fortunate that, because the Ruskin exhibition is rather heavy going and devoid of humour. Or perhaps I should say devoid of any intentional humour because it did strike me as funny in some respects. The personal relics, for instance. The tufts of the great man's hair, the grubby cravat, the well-worn glove, and the scarf lent by Sir Kenneth Clark, these things evoked mischievous memories of Henry Reed's delicious satire *A very great man indeed*.

Not that John Ruskin was not a very great man indeed. Sir Kenneth's brilliant *apologia*

in the form of a catalogue introduction leaves no doubt about that. "From Wordsworth to Proust there was hardly a distinguished man of letters who did not admire him," writes Sir Kenneth, and then offers an explanation why "practically nothing but a malicious interest in the story of his private life" is left of this "towering reputation." Ruskin is not read today, he says, first because he was a moralist and a preacher born ("His first recorded utterance at the age of five was the injunction, 'People, be good'"), second because of his inability to concentrate, and third our mistrust of eloquence ("At the age of fourteen he wrote to his father: 'I would write a short, pithy, economic, sensible, concentrated and serious letter, if I could, for I have scarcely time to write a long one.

Observe, I only say 'to write' for as to the composition 'tis nothing, positively nothing. I roll on like a ball, with the exception . . . that I have no friction to contend with in my mind and in consequence have some difficulty in stopping myself when there is nothing else to stop me.'")

By the time critic Clark has finished with him critic Ruskin is just about the most exciting and vital Victorian of them all, "a human being of infinite fascination and complexity." It is important to read him (Clark, I mean, since you are unlikely to have the time or the fortitude to read Ruskin) before looking at the exhibition. It is an extraordinary exhibition and to get the most out of it you must first be convinced that Ruskin was an "extraordinary mortal." Then presumably you will be able to work up some interest in such items as the marriage certificate of Ruskin's parents, Ruskin's own billhook, his collections of sea-shells and mineral specimens, the Working Men's College prospectus for Summer 1855, letters from and to long forgotten people about long forgotten subjects.

Failing that, there is a group of pictures by Turner, that were once in Ruskin's collection, and works by Rossetti and other artists that are of considerable interest. There are, too, of course many of Ruskin's own drawings. They have been chosen to illustrate certain points of the exhibition rather than his accomplishment as an artist and most of

them are dull. All the same they prove, if proof is necessary, that as an art critic he was not just a windbag theoretician.

At this point I had intended to return, by means of some apposite quotation from Ruskin, to the two young men at Tooth's. But in spite of Sir Kenneth Clark's assertion that somewhere he praises sculpture primarily for its abstract qualities I can find nothing in the five volumes of *Modern Painters* that suggests he would have had a good word to say for either Hodgkin or Jones. Perhaps a half-hearted word of praise for Jones's technique, clean, precise and direct, but not even that for Hodgkin whose handling of paint is deliberately clumsy and coarse.

The element of humour that is, for me, almost the only admirable quality in Hodgkin's paintings and one of the principal ones in Jones's, would have seemed to Ruskin as abhorrent as the prurient interest in sex so frankly and amusingly displayed in many of Jones's pictures. But Ruskin is dead and so are many of the standards by which he judged painting. Hodgkin and Jones are very much alive and this quality, at least, invests their work. Not for them, thank heaven, old Ruskin's injunction to young artists: *They should keep to quiet colours—greys and browns*, even though they (especially Hodgkin) do seem to agree with him that *Their work should be full of failures; for these are the signs of efforts*.



Allen Jones whose two-man show with Howard Hodgkin, reviewed above by Robert Wraight, is at Tooth's until 15 February

HELEN BURKE

DINING IN

CAKE OF A LIFETIME

I am often asked the recipe for a wedding cake. It is a labour of love and one which a good cakemaker can easily attempt. The trouble is that few people get much experience of assembling and decorating a wedding cake so that it will be exactly right on the great day, and one should make it far enough in advance so that, should anything go wrong, there is time enough to do another.

Therefore make the cake weeks or even months ahead, and let it rest, each tier wrapped separately in greaseproof paper and stored in a tightly closed tin, where it will mature and improve. Two weeks before the great day apply the almond icing, and from then on leave the job to a baker-confectioner, to whom ornamental icing is all in the day's work, a matter of mere routine. I must emphasize, even to those who can bake a good cake, that elaborate icing is a major operation, which might not come off. So leave it to the professional.

Nowadays, we can engage expert caterers who will not only take on every detail of the food for the reception, but also the decoration of the room. Having worked it all out with the bride's mother, they come in and take over. In this way the mother of the bride, the second most important woman on the occasion, may look her best and sparkle because, for once at any rate, she has nothing to do with the catering and has no need to worry.

Most of us have a very good Christmas cake. The TATLER one has often been used for weddings. It makes a cake 8

inches in diameter. Generally, a 3-tiered cake has a difference of 2 inches in diameter in each layer. For instance, beginning at the bottom, 10 inches, 8 inches and 6 inches. Let our cake be the middle layer. Halve the ingredients for the smaller one on top and double them for the larger at the bottom.

Here are the ingredients for the 8-inch cake: 8 oz. each butter and soft brown sugar, 1 tablespoon black treacle, 4 large eggs, 3 to 4 table-spoons sherry, $\frac{1}{2}$ teaspoon vanilla essence, 4 oz. self-raising and 6 oz. plain flour, $\frac{1}{2}$ teaspoon salt, $\frac{1}{2}$ teaspoon mixed spice, pinch each of ground cinnamon and grated nutmeg, 12 oz. each currants and sultanas (half of the latter chopped), 6 oz. stoned or seedless raisins, 2 oz. each chopped peel, ground almonds and quartered glacé cherries, grated rind of a small lemon.

This cake should be made by experienced cake-makers only, following the creaming method.

The three cakes are baked just below the centre of a slow oven (275 to 300 degrees Fahr, or gas mark 1). Here are the various times:

6-in. cake: 3 to 3½ hours, but test after 3 hours.

8-in. cake: 3½ to 4½ hours, testing after 3½ hours.

10-in. cake: 7 to 7½ hours, testing after 7 hours.

The ALMOND PASTE? On second thoughts, it might be as well to let the baker-confectioner apply this, too. The extra cost will not be very much. If, however, you want to do the job yourself, you will need the following quantities: 8-in. cake 2½ lb.; 6-in. cake, half the amount; 10-in. cake, twice the quantity—which is generous.

The best "adhesive" for the paste is an apricot glaze. Make it this way. Mix together 6 to 7 tablespoons of apricot jam and 3 to 4 tablespoons of water. Sieve them into a small pan, bring to the boil and simmer for a minute. Spread a thin layer of this over the top and sides of the cake and then apply the almond paste.

Probably the easiest and most satisfactory way to do this is to place each cake on a sheet of greaseproof paper. In each case form the allowed amount of almond paste into a ball and roll it out on greaseproof paper to about 2 inches larger all round than the diameter of the cake's top. Lay the paste on top and work it smoothly and evenly down the sides to the paper on which the cake rests. This means, of course, that the paste on the sides will be thinner than that

on top. Finally run the rolling-pin over the top and a straight-sided jar around the sides.

Big cookery books have become the most welcome wedding presents. In these notes, I have already referred to **Great Dishes of the World** by Robert Carrier (Nelson, 85/-) and **Mastering the Art of French Cooking** by Simone Beck, Louisette Bertholle & Julia Child (Cassell, 50s.). Either or both of these books would delight an ambitious cook. Since then, another one has come my way—**To Love and to Nourish, A Cookery Book for Brides** by Mona Chesterfield (Elizabeth-the-chef of Leamington Spa). This big book of 584 pages, published by the author, a gifted professional cook, is remarkable value at 30s.

The first 337 pages cover everything from hors d'oeuvre down to sweets, including a special section on breads, scones and cakes, for which the author is well known. The rest of the book, which could have been one on its own, is devoted to dinner menus, with recipes, for every day of the year.

This past Christmas I gave presents to my friends which would be appreciated by brides as well. To those whom I knew did not have one, I gave a Prestige non-stick 10½-inch omelet pan, and every time the recipient was delighted. To those whose hobby was collecting recipes, I gave a looseleaf recipe book (30s.) which also contained 10 large envelopes filed in it for recipes cut out of newspapers and magazines—and, generally, lost!

Other people's children

1 Tracey (7 months) and Lucilla (2½) children of Mr. & Mrs. I. W. Boyd, of Napier Avenue, S.W.6

2 Sheena (1) and Giles (3) children of Mr. & Mrs. G. Woolveridge, of Edenbridge, Kent.



PHOTOGRAPHS: HELEN SCOTT STUDIO

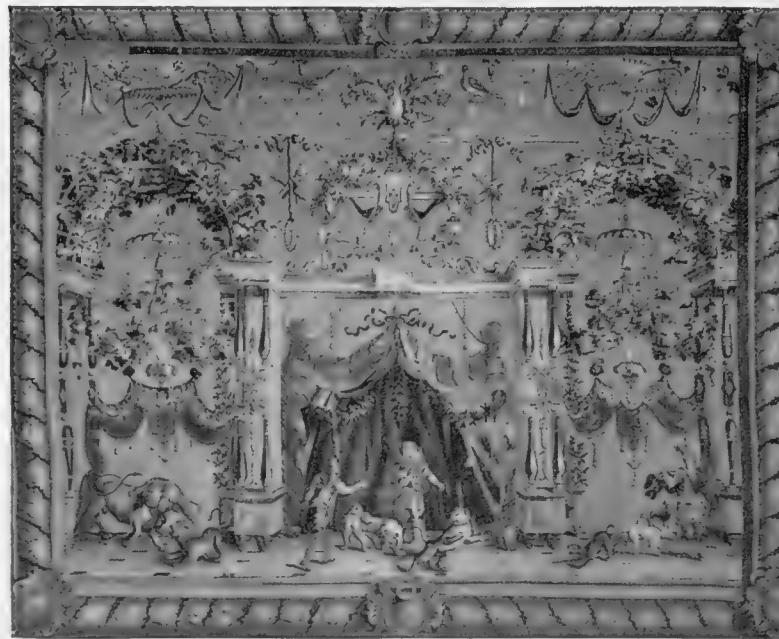


2

ALBERT ADAIR

ANTIQUES

THE BEAUVAIS TRADITION



This tapestry from the Beauvais workshops dates from the 17th-century direction of Philippe Behagle.

As is well known, centres grew up for the weaving of tapestries throughout Europe, many of them developing methods that became synonymous with their products and one of these was certainly that founded at Beauvais, like the Gobelin factory, under a Royal Warrant in 1664. The production of tapestry at Beauvais has run concurrently with the Gobelin tapestries even since and on occasions the painter or designer employed by the one was responsible at the same time for original designs for the other. The Beauvais factory was fortunate to have in its directors men who were able to impart invaluable ideas which added to the production in one way or another and which set the seal on Beauvais's greatness.

The tapestry from the Beauvais workshops here (by courtesy of V. & C. Sternberg), is 10 ft. high and 12 ft. wide and was made when the factory was under the direction of Philippe Behagle, a particularly successful period of 21 years from 1684.

It was during this time that Louis XIV, wishing to show his appreciation of the work carried out, paid a visit to Beauvais, one which was commemorated by an inscription upon a stone that is still *in situ*. One of a set commonly known as the "Berain-Monnoyer Grotesques", this 17th-century tapestry is sometimes erroneously ascribed only to the former who was the King's designer. It is most likely that

whereas Berain adapted the Raphael Grotteschi designs, the actual cartoons were executed by J. B. Monnoyer, the famous and much sought-after painter of flowers, but in any event their collaboration, together with the weavers' art, produced what are now accepted as some of the best tapestries from Beauvais. Examples of these "Grotesques" can be seen in the Jones Collection at the Victoria & Albert Museum,

Highly coloured and on a traditional "Grotesque" mustard background the tapestry appears to be set within a picture frame, but this too is woven and is gold acanthus leaves on a deep blue ground. Green foliage covers the archways while the central pillars are woven to give the impression of marble and the ormolu and hanging chains are golden in colour. The backcloth to the two attendants in the centre of the panel is of a mauve, shaded to gold, the canopy over them being bright red with gold and brown stripes. The clubbed shaped supports, parts of the attendants' costumes and the side canopies are in royal blue.

Two years ago I was privileged to review the first of the series of books under the sub titles of "Pleasures & Treasures" dealing with the arts and published by Weidenfeld & Nicolson. They have so far covered a variety of subjects including clocks, silver, French porcelain, etc.: in fact to date 14 books have appeared. I now have before me their two latest publications **English Furniture of the XVIIIth Century** by David Nickerson, and **Bronzes** by Jennifer Montague (27s. 6d. each). Mr. Nickerson, as a member of the staff of the old established antique firm of Mallett's of Bond Street, is well qualified in his subject, and Miss Jennifer Montagu is a lecturer in art at Reading University. Both books are lavishly illustrated.

GEOFFREY S. FLETCHER

ROSE GROWING

THE BEETLES

Most gardeners tend to look on rust, mildew, blackspot and the depredations of greenfly as the chief enemies of the rose, but a great deal of damage is done to garden roses by the attacks of beetles, especially in the grub stage. Good cultivation is the best insurance against all rose troubles. Sickly, over-fertilized or otherwise unhealthy roses are prone to infection by rose enemies. Still, the various insect pests come whether invited or uninvited, and such nuisances as chafer beetles can ruin the appearance of a bush in no time, leaving the blooms half eaten or chafed away.

There are in all six types of beetle given to attacking roses. (1) The Common Rose Beetle, a shiny, golden cream and green insect, which will attack

petals, stamens, pistils and even leaves, while the grubs which can be found at various times are making merry below the soil by feeding on the roots. (2) The Cockchafer or May Bug—black head with black and white markings, and one of the worst insect pests. (3) The Summer Chafer, smaller than the Cockchafer and red brown in colour. (4) The Garden Chafer—green and brown. The other two are Weevils and the Raspberry Beetle, both of which sometimes turn their attention to roses.

The larvae of the chafer beetles are all very similar in

appearance, thick, off white in colour, about one and a half inches long and highly unpleasant. Their powers of locomotion are restricted, and they are invariably found when digging over rose beds. So keep a look out when turning over the ground, pick out the grubs as they appear, and destroy them immediately.

Garden and rose chafers can be destroyed by spraying during the summer months with a D.D.T. solution. However, I am never quite happy about this, for the same treatment is also calculated to kill off the larvae of the ladybird beetle,

which, as nearly everyone knows, are of great value to the gardener from the immense quantities of greenfly they consume. Apart from removing grubs from the soil, the other safer treatments are first, gently shaking the bushes in the evening, having laid a cloth below for the reception of the insects, which can then be picked up and dealt with—a tedious process but useful if the trouble is persistent; second, treating the soil in winter with napthalene; and third, the application of benzene hexachloride to the soil at the beginning of June. Earwigs, closely related to the beetle, are also a pest; the chemicals mentioned are a satisfactory deterrent, particularly if combined with constant hoeing to encourage them to move on.

DUDLEY NOBLE

MOTORING

TRIUMPH TRUMP

A new car model to which I took a great fancy when I first sampled it some time before it was publicly announced was the Triumph 2000, for it seemed to have so many features that would attract the motoring public with about £1,000 to spend. First of all its looks—they are modernistic and, having been created by that leading Italian designer Michelotti—functional and stylish. Next, the six-cylinder engine, which always has great appeal because it is inherently flexible and is tractable when manoeuvring and in congested traffic. Then there is its ease of handling, with a tight steering lock which allows it to turn round in a road of ordinary width, coupled with riding comfort due to a well-developed independent suspension for all wheels. As to size, it will fit into the garage of most medium houses with an overall length of 14 ft. 7 ins. and a width of 5 ft. 5 ins. (but when will designers realize that that one extra inch in length brings a car over the arbitrary 14½ feet laid down by cross-Channel ferry services and results in pounds more having to be paid for its passage, and also on the car sleeper trains?).

On specification, therefore, the Triumph 2000 holds a trump hand, but it remained to test practical road performance. Recently, this opportunity came my way, and I am pleased to report that, so far as a somewhat brief trial can prove,

the car lives up to its promise. This opinion would appear to be confirmed by an *ad hoc* committee of what I might call amateur critics appointed by Standard-Triumph, the manufacturers. They loaned early examples of the 2000 to some 70 individuals, all typical of the sort of person who might be expected to buy it, and they did not overlook the ladies. Each was asked to vote on twelve leading features by giving them one to ten marks and also to pass comments on any others.

When these "exam papers" were scrutinized, roadholding and manoeuvrability were at the top, with passenger and driver comfort third and fourth respectively. Visibility and appearance came next. Power came seventh and fuel economy ninth, varying styles of driving resulting in a remarkably wide range—some claimed to have got 37 m.p.g., others only 22. Luggage accommodation was marked down to ninth place, and this was perhaps due to the fact that, though the boot is large, quite a lot of its capacity is taken up by the spare wheel. Bottom of the table were the instruments and switches,

though I thought they were very sensibly arranged around the steering column. They are marked with symbols that are becoming generally understood, and the switches are of the tilting type which work without an irritating click. I also disagree with the high marks awarded to passenger comfort, principally because I thought the front seat cushions were too short to support the thighs. The backs have a reclining movement which enables their angle to be adjusted, but when the passenger leans well back the shortness of the seat cushion is accentuated and gives him very little support. Interior space is good in both back and front compartments, though rear passengers do not have any too much headroom.

The engine is nearly "square," with a bore of 74.7 mm. and a stroke of 76 mm., which cuts down piston speed when it is revving, as it will do, at 6,000 r.p.m. On top gear this would mean a road speed of just on 100 m.p.h.; in fact, the "ton" is somewhat above the car's capabilities, though with overdrive (an optional extra) the speedometer could

be got very close under favourable conditions. On overdrive third gear almost exactly 90 m.p.h. could be registered. All four gears have synchromesh and the change speed lever is a short, centrally placed stick. It seemed to me that a fair average petrol consumption to reckon would be around 25 m.p.g. The brakes are discs, 9½ ins. diameter, at the front, 9-in. drums on the rear wheels. A vacuum servo eases their application and foot pressure does not normally have to be very heavy.

The engine started instantly during the frosty spell, even after standing out all night, and warmed up reasonably quickly. An interior heater is fitted as standard but, like so many, is not prompt in sending out warmth on a cold day. Both car and heater manufacturers should give serious attention to this matter, for many a motorist only drives a comparatively few miles morning and night during the winter. Automatic transmission is available with the Triumph 2000; it is the well proved Borg-Warner which is extensively used throughout the British motor industry. The selector lever for neutral, forward and reverse is placed centrally between the front seats, and this transmission costs £94 over the car's list price of £1,094, including purchase tax. The overdrive—for manual-change only—costs £54 extra.



The Triumph 2000 has a 2-litre, 6-cylinder engine. Automatic transmission is an optional extra

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Weddings

1 Puckle-Stokes: Shann, daughter of Mr. & Mrs. Tony Puckle, of Robin Hill, Oxshott, was married to Michael, son of Mr. & Mrs. Adrian Stokes, of Lowndes Close, S.W.1, at St. James's, Spanish Place

2 Goldsmith-Johnson

Houghton: Gaie, daughter of Major & Mrs. J. G. Goldsmith, of Springfield House, Aston Tirrold, Berkshire, was married to Richard Fulke, son of the late Mr. G. T. Johnson Houghton, and of Mrs. Johnson Houghton, of Woodway, Blebury, Berkshire, at Aston Tirrold Church

3 Barry-Leslie: Rosemary, daughter of Commander Hubert Barry, R.N., & Mrs. Barry, of Hill House, Broughton, Stockbridge, Hampshire, was married to Alastair, son of the Hon. John & Mrs. Leslie, of East

Kintrockat, by Brechin, Angus, at Chelsea Old Church

4 Harradine-Reid: Merle, daughter of Col. & Mrs. R. R. L. Harradine, of Singapore, was married to Ian, son of Major & Mrs. G. M. Reid, of Aylesbury, Bucks., at St. Mary's Catholic Church, Cadogan Street

5 Harbord-Stanford: Carol Susan, daughter of the late Major J. D. Harbord, and of Mrs. Harbord, of Blakeney, Norfolk, was married to Captain James Keith Edward Stanford, 17th/21st Lancers, son of Lt.-Col. J. K. Stanford, of Pitt Manor, Winchester, and of Mrs. Stanford, of Ashmansworth, Newbury, at Chelsea Old Church

6 Oppenheimer-Pudney: Valerie Louise, daughter of Mr. & Mrs. Philip Oppenheimer, of Egerton Terrace, S.W.3, was married to Jeremy Peter, son of Mr. John Pudney, of Frobisher Court, S.E.23, and of Mrs. Lionel Hale, of Canonbury Square, N.1, at St. George's, Hanover Square



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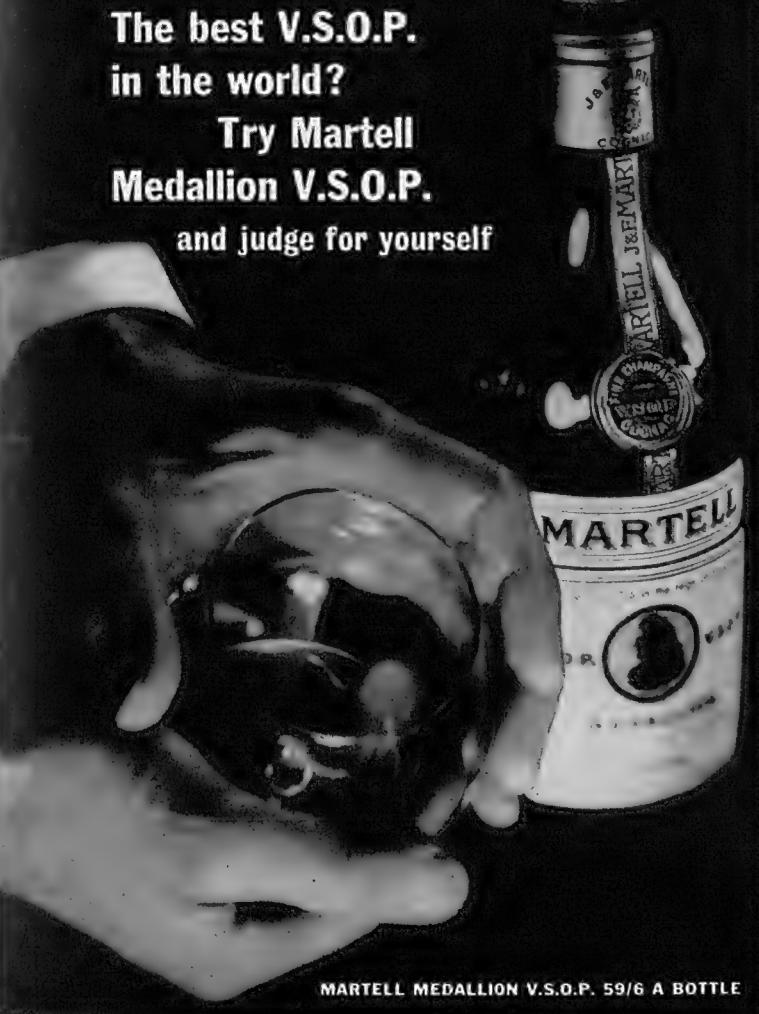


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